

2-24-2016

Concert: Ithaca College Symphonic Band and Ithaca College Wind Ensemble

Aaron Burgess

Ithaca College Symphonic Band

Ithaca College Wind Ensemble

Matthew Inkster

Follow this and additional works at: http://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Burgess, Aaron; Ithaca College Symphonic Band; Ithaca College Wind Ensemble; and Inkster, Matthew, "Concert: Ithaca College Symphonic Band and Ithaca College Wind Ensemble" (2016). *All Concert & Recital Programs*. 1625.
http://digitalcommons.ithaca.edu/music_programs/1625

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

Ithaca College Symphonic Band

Aaron Burgess, conductor

Ithaca College Wind Ensemble

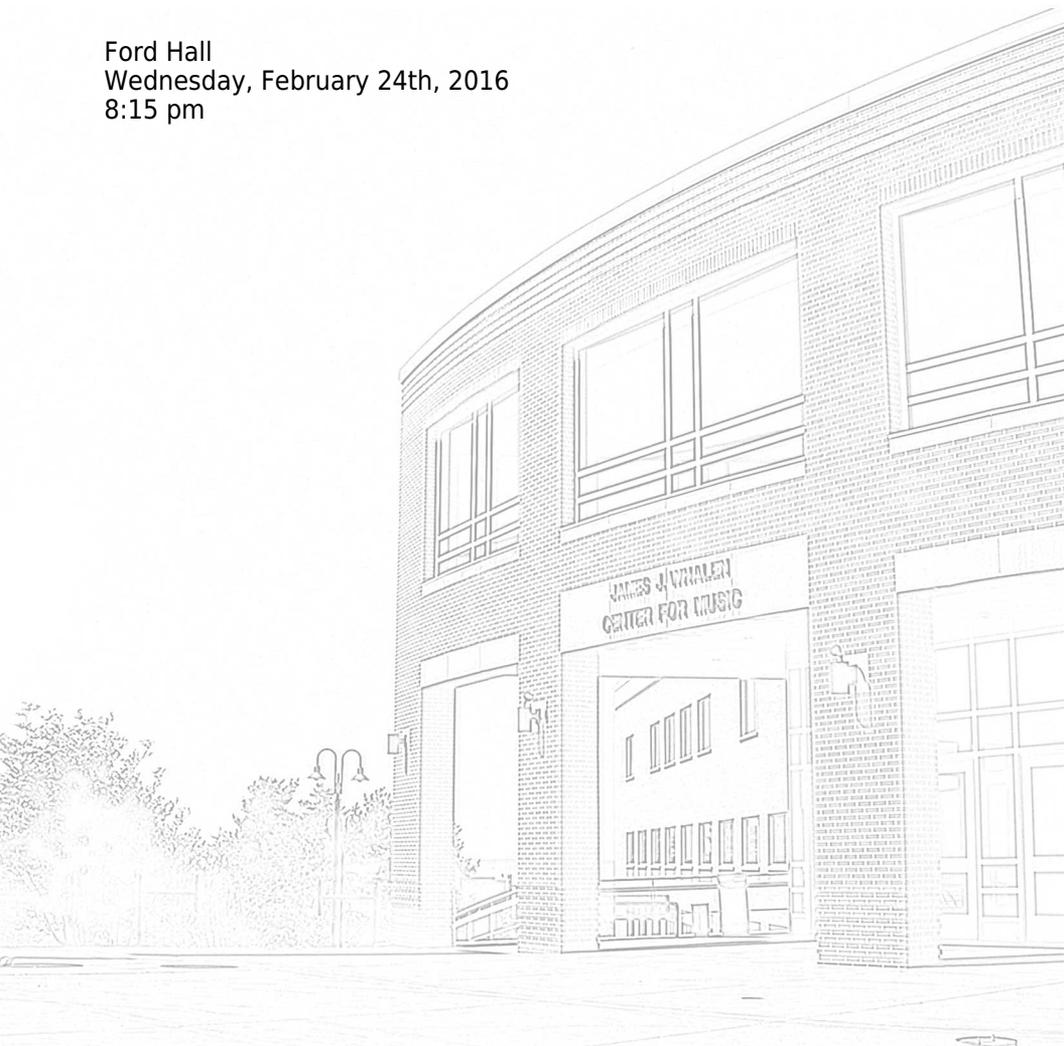
Matthew Inkster, conductor

Charis Dimaras, piano soloist

Ford Hall

Wednesday, February 24th, 2016

8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Symphonic Band

Selections from *The Danserye* (1551)

- I. *La Morisque*
- II. *Bergerette*
- III. *Les quatre Branles*
- IV. *Fagot*
- V. *Den hoboecken dans*
- VI. *Ronde & Salterelle*
- VII. *Ronde & Aliud*
- VIII. *Basse danse: Mon desir*
- IX. *Pavane: La Battaille*

Tielman Susato
(c.1500-c.1561)
arr. Patrick Dunnigan
22'

Sketches on a Tudor Psalm (1971)

Fisher Tull
(1934-1994)
11'

The Immovable Do (1933-1939)

Percy Aldridge Grainger
(1882-1961)
ed. Joseph Kreines
5'

Eine Kleine Yiddishe Ragmusik (2003)

Adam Gorb
(b. 1958)
6'

Ithaca College Wind Ensemble

Rhapsody in Blue (1924)

George Gershwin
(1898-1937)
set by Hunsberger
18'

Charis Dimaras, piano

Program Notes

Tielman Susato began his career as a practicing trumpeter in Antwerp, but his is best remembered today as a music publisher and entrepreneur. He possessed a longtime interest in calligraphy and typesetting, and is credited with raising the standards of published music during his life. His numerous publications consisted mainly of anthologies of various vocal works, although some editions were devoted to single composers. Susato was also widely known as a composer having published, among others, his own collection of chansons. The *Danserye* is a set of instrumental dances based on popular tunes of the time, arranged by Susato and published in 1551 as *Het derde musyck boexken*. With over fifty individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated thus suggesting that the tunes were performed by whatever combination of winds and strings were available. ***Selections from The Danserye*** is a new setting (2002) for wind band consisting of nine dances fashioned into an extended symphonic suite. The arrangement utilizes the full resources of the modern wind band featuring various sections (or consorts of instruments) in alternation with powerful tutti (full ensemble) passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects and a significant part for acoustic guitar. This blend of sound generates a "new, but familiar" element thus making something very modern out of music that is over 450 years old. The arrangement was created for the Florida State University Symphonic Band and was premiered on April 17, 2002. The professional premiere by the Dallas Wind Symphony, Jerry Junkin conducting, was on November 19, 2002 at the Meyerson Symphony Center in Dallas, Texas. [Notes inscribed in the score by Patrick Dunnigan]

Fisher Tull was director of the Department of Music at Sam Houston State University at Huntsville, Texas. He held the degree Doctor of Philosophy in composition from North Texas State University where he was a student of Samuel Adler. He has won numerous prizes in composition, among them the Ostwald Prize sponsored by the American Bandmasters Association for his *Toccata* in 1970. ***Sketches on a Tudor Psalm***, composed in 1971, is based on a sixteenth century setting of the *Second Psalm* by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis of his *Fantasia for String Orchestra* in 1910. The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by the solo alto saxophone, continued by the horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which is constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord. [Notes inscribed in the score by Fisher Tull]

Frederick Fennell, founding conductor of the famed Eastman Wind ensemble, longtime friend of Percy Grainger and champion of Grainger's music penned the following account of the inspiration behind this delightful original composition in the May 1983 issue of the *Instrumentalist* magazine: "Percy Grainger's large foot-pumped reed organ dominated a fair portion of the downstairs front music room of his sizeable frame house in White Plains, New York where he lived while in the United States and not off on his transcontinental journeys. I'm sure that he did much compositional improvising at that organ while musical ideas simmered within. It was one of his joys, and he played on it for me every time I visited. He loved its gentle tone, its constant production of sounds. He said they didn't fade like "that *helpless* piano over there," pointing to the instrument that had brought him such fame so quickly when he was on in his mid-twenties. He said the organ was such a desirable instrument for him as a composer because on it he could freeze any sound he could finger, hold it in its own space, listen to it with greatest penetration at any dynamic, decide whether he really liked it or not - not just for itself but for its relationship to what surrounded it. With this fascination for the reed organ (minus any pedals of course) it is no surprise that he eventually came upon the idea of writing a piece that would harness the instrument's most fearsome operational hazard - the reed that gets stuck. When that happens, this note (technical term: cipher) will sound as long as there is any air in the wind chest; and no matter what the performer may attempt to play, the constant presence of this wild note will be heard. One of Grainger's biographers, John Bird, writes of Percy's typical reaction to this kind of technical misfortune: 'One morning in 1933 Grainger had sat down at his harmonium [reed organ] and discovered that the mechanics of the high C had broken and it was ciphering through whenever he played. Turning the fault to good use he decided to improvise around the note and very soon had created one of his most unusual and engaging compositions, which he eventually called **The Immovable Do.**'"

On January 4, 1924, Ira Gershwin brought a brief item in the New York Tribune to the attention of his younger brother George. Its heading read, "Whiteman Judges Named. Committee Will Decide 'What Is American Music.'" According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks away. Included would be "a jazz concerto" on which George Gershwin was currently "at work." Busy with his show *Sweet Little Devil*, Gershwin had not begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band. Gershwin began work on **Rhapsody in Blue** on Monday, January 7. Though a gifted melodist, he was ill-equipped to score the accompaniment for Whiteman's band of 23 musicians. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin's music and Grofé's arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman's lead reed player) improvised the signature clarinet "wail." According to contemporary reviews, the concert was rather dull, but **Rhapsody in Blue** was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold

Stokowski and Igor Stravinsky. There were subsequent performances on March 7 and April 21, and a recording was made for Victor Records on June 10.
—Donald Hunsberger

Biographies

Aaron S. Burgess is a Master of Music in wind conducting candidate at Ithaca College in Ithaca, NY where he is conductor of the Symphonic Band and Trombone Troupe. He has also served as an assistant conductor of the Ithaca College Wind Ensemble and Concert Band and has taught in the music theory fundamentals program. He holds a Bachelor of Arts in music and a Bachelor of Science in education from the University of Connecticut.

From 2010 until 2015, Burgess was Director of Bands at Edwin O. Smith High School in Storrs, Connecticut where he conducted the wind ensemble and symphonic band, directed the jazz program, coached chamber music and taught music theory, aural skills, and music appreciation. In 2014, he was appointed an adjunct faculty member in the Department of Music at the University of Connecticut where he taught woodwind methods and guest lectured on topics pertaining to secondary instrumental music education. From 2007 until 2010, he was director of bands at Rocky Hill High School, Myrtle Stevens Elementary School, and West Hill Elementary School, in Rocky Hill, Connecticut where his duties included teaching beginning instrumental lessons and ensembles plus directing the high school symphonic band, jazz ensemble, and competition marching band.

During the summers of 2008 and 2009, he served as music director and conductor of the Connecticut Wind Ensemble, a wind band comprised of music school students and professional musicians. His recent conducting activities include appearances with the Ithaca College Wind Ensemble and Concert Band, the Middletown (CT) Symphonic Band, and the CT Eastern Region Middle School Festival Concert Band. As a conductor, Burgess has collaborated with numerous artists and composers including composer Eric Ewazen, composer and conductor Lewis J. Buckley, composer Kenneth Fuchs, alto saxophonist Greg Case of the U.S. Coast Guard Band, trumpeter Louis Hanzlik of the American Brass Quintet, and Flutist Barbara Hopkins of the Hartford Symphony Orchestra. In the spring of 2015, he commissioned and conducted the world premiere of Jess Langston Turner's *You'll Come Matilda...Endlessly Waltzing* with the Edwin O. Smith High School Wind Ensemble.

Burgess has served as a member of the Student Affairs Commission for the Connecticut Music Educators Association, co-chairman of the Connecticut All-State Ensemble Festival from 2011-2013, co-chairman of the CT Eastern Region High School Festival Band and the CT All-State Band, and was CT Eastern Region Festival chairman from 2014 until 2015. From 2007 until 2015 he served on the officer board of the Charter Oak Music Festival.

He is currently studying conducting with Matthew Inkster and Jeffrey Meyer of Ithaca College; his previous conducting teachers and mentors include Jeffrey Renshaw of the University of Connecticut, Lewis J. Buckley, conductor of the

Metropolitan Wind Symphony and retired conductor of the U. S. Coast Guard Band, and Matthew Marsit, Interim Director of Bands at Ithaca College. He has also attended conducting symposia taught by Stephen Peterson, Craig Kirchoff, and Harvey Felder. As a euphonium player, his principal teachers were Danny Vinson and James Jackson of the U.S. Coast Guard Band and his piano instructor was Kathryn Krupa. Burgess is currently researching the wind repertoire of contemporary composer Christopher Marshall.

Greek concert pianist and conductor, **Charis Dimaras**, is gradually becoming recognized as one of the most individual and multi-faceted musical talents of his generation. Noted for his diverse activity as solo recitalist, vocal & instrumental chamber music collaborator, orchestra soloist and conductor of symphonic and operatic repertory, he is equally at home performing the music of Bach, Mozart and Beethoven, as he is presenting brand new works in their world-premieres. International critics have repeatedly hailed his virtuoso technique and refined musicality, while his exciting stage-presence has thrilled audiences around the world. Elsewhere, Dr. Dimaras remains strongly committed to the education of future generations of musicians: Since 1999 he has been a member of the Music Faculty of Ithaca College at Ithaca/NY, where he is currently Professor of Piano and Collaborative Studies. Additionally, in past years, he has repeatedly served on the faculties of several coveted, international summer programs, such as the University of Miami's Summer Vocal Program in Salzburg/Austria, the Holland Summer Music Sessions and the Opera Theater Institute of famed Metropolitan Opera soprano, Johanna Meier, in Spearfish/SD.

Born in Athens, Greece, Dimaras holds a Doctorate Degree in Piano Performance from the Manhattan School of Music (where he studied with Dr. Solomon Mikowsky), a Master's Degree in Piano Performance from the Juilliard School in New York as a recipient of an "Alexandros S. Onasis Beneficiary Foundation scholarship" (where he studied with Gyorgy Sandor), a DipRCM from the Royal College of Music in London (where he studied with Alan Rowlands) and the Soloist Diploma of the Greek Ministry of Culture in Piano Performance from the Contemporary School of Music (where he studied with Yannis Jonker). Further studies include master classes with Lazar Berman, Aldo Ciccolini, Hans Graf, Andrea Lucchesini and Tatiana Nikolayeva (piano); Anner Bylisma, Mario Brunello, Dorothy Delay, Felix Galimir, Jacob Lateiner, Alain Meunier and Jacques Rouvier (instrumental chamber music); Sarah Arneson, Lorine Buffington, Helen Donath, Thomas Hampson, Cynthia Hoffman, Edith Mathis, Elisabeth Mosher, Katia Ricciarelli and Sarah Walker (vocal accompaniment). Elsewhere, he has pursued advanced German Language and Literature studies at the National University of Greece.

Dr. Dimaras recently completed a second Master's Degree in Orchestral Conducting at Bard College (where he studied with Harold Farberman), as well as participated in Master Classes with Leif Segerstam of the Sibelius Academy in Helsinki/Finland and Alexander Polyshchuk of the St. Petersburg Conservatory in Russia. Since then, he has appeared as guest conductor on both sides of the Atlantic, with such orchestras as the St. Petersburg Philharmonic Chamber Orchestra and the Symphony Orchestra of the Greek National Opera.

Matthew Inkster, Visiting Professor of Music and Interim Director of Bands, is on leave as a Professor of Music and Director of Instrumental Activities at West Liberty University where he conducts the Wind Ensemble, Chamber Wind Ensemble and the Wheeling Symphony Youth Orchestra. Inkster is in demand as a guest conductor and clinician—most recently conducting honor and select groups in New York, North Carolina, Pennsylvania, California, and West Virginia. He has performed in 45 states and across Europe. In 2014 he conducted 13 members of the Berlin Philharmonic in a workshop in Aix-en-Provence, France.

Dr. Inkster is Artistic Co-Director of *Winds on the Lake*, a professional chamber ensemble of some of the finest musicians from the greater Tri-State Lake Region including Cleveland, Buffalo, Pittsburgh, and Erie. The group is committed to the performance and promotion of seldom-heard compositions for chamber and orchestral winds by familiar composers, as well as works by contemporary composers.

Inkster is also active as a trumpet soloist, recitalist, and clinician. He was for 12 years Principal Trumpet of the *Symphony of the Mountains* (Tennessee/Virginia), and has held similar positions with the *Tallahassee Symphony Orchestra*, the *Chapman and Redlands Symphony Orchestras* (California). He has competed in a number of the most prestigious trumpet competitions across the world: Prague Spring International Music Competition, International Trumpet Guild Solo Competition, National Trumpet Competition, and MTNA Collegiate Artist Competition.

Dr. Inkster recently served as the WVMEA Research/Grants Chair and the Composition Contest Chairman for the International Trumpet Guild. He holds the degrees D.M. (The Florida State University), M.M. (University of Redlands), and B.M.E. (University of Wyoming). Inkster has taught in the public schools of Wyoming, California, and Florida.

Wind Ensemble Personnel

Flute

Kaitlyn Laprise
Tom Barkal

Oboe

Morgan Atkins

Bassoon

Cynthia Becker

Clarinet

Brooke Miller
Vivian Becker

Bass Clarinet

Nikhil Bartolomeo

Saxophone

Gregory Sisco
Deniz Arkali
Matthew Stookey
Richard Laprise

Horn

Jeremy Straus
Evan Young

Trumpet

Alex Miller
Peter Gehres

Trombone

Matthew Sidilau
Paul Carter

Tuba

Andrew Satterberg

String Bass

Tristen Jarvis

Piano/Celesta

Chenqiu Wang

Percussion

Corey Hilton
Benjamin McHugh
Derek Wohl

Symphonic Band Personnel

Piccolo

Ashley Watson

Flute

Carmen Vieytez
Caity Miret
Robyn Leary
Dana Herbert
Jennie Ostrow
Stephanie Feinberg
Ashley Watson
Bethany McLean
Marguerite Davis

Oboe

Stefanie Nicou
Meagan Priest
Daniel Hughes

Bassoon

Olivia Fletcher
Emily Roach
Cynthia Becker
Andrew Meys

Contrabassoon

Andrew Meys

E-flat Clarinet

Mikaela Vojnik

Clarinet

Jenna DiMento
Mikaela Vojnik
Madeline DeNofio
Katherine Filatov
Zachary Kalik
Rebecca Butler

Alto Clarinet

Bryan Filetto

Bass Clarinet

Bryan Filetto
Thea Hollman

Contrabass Clarinet

Jeffrey Elrick

Soprano Saxophone

Jocelyn Armes

Alto Saxophone

Jocelyn Armes
Lauren Thaete
Alec Miller
Kelsey Beyer
Travis Murdock
Keilah Figueroa

Tenor Saxophone

Scott Byers
Kerri Barnett

Baritone Saxophone

Rachel Moody

Bass Saxophone

Alec Miller

Horn

Benjamin
Futterman
Josiah Spellman Jr.

Trumpet

Shaun Rimkunas
Aleyna Ashenfarb
Vincenzo Sicurella
Michael Salamone
Raymond Fuller
Mark Farnum
Hayden
Bustamante
Caitlin Mallon

Trombone

Dante Marrocco
Andrea Dollinger
Kristin Jannotti
Zach Zwald
Josh Twomey

Bass Trombone

Christian Kmetz
Steven Obetz

Euphonium

Colleen Grady

Tuba

Jasmine Pigott
Justin Chervony

String Bass

Christian Chesanek

Guitar

Kevin Covney

Celeste

Mengdi Guo

Timpani

Nigel Croston

Percussion

Katie McInerney
Chelsea Catalone
Caitlin Mellen
Shannon Frier
Jamie Kelly
Jordan Braverman