

3-2-2011

## Concert: Concert Band "Literary Connections"

Ithaca College Concert Band

Andrew M. Benware

Follow this and additional works at: [http://digitalcommons.ithaca.edu/music\\_programs](http://digitalcommons.ithaca.edu/music_programs)



Part of the [Music Commons](#)

---

### Recommended Citation

Ithaca College Concert Band and Benware, Andrew M., "Concert: Concert Band "Literary Connections"" (2011). *All Concert & Recital Programs*. 95.

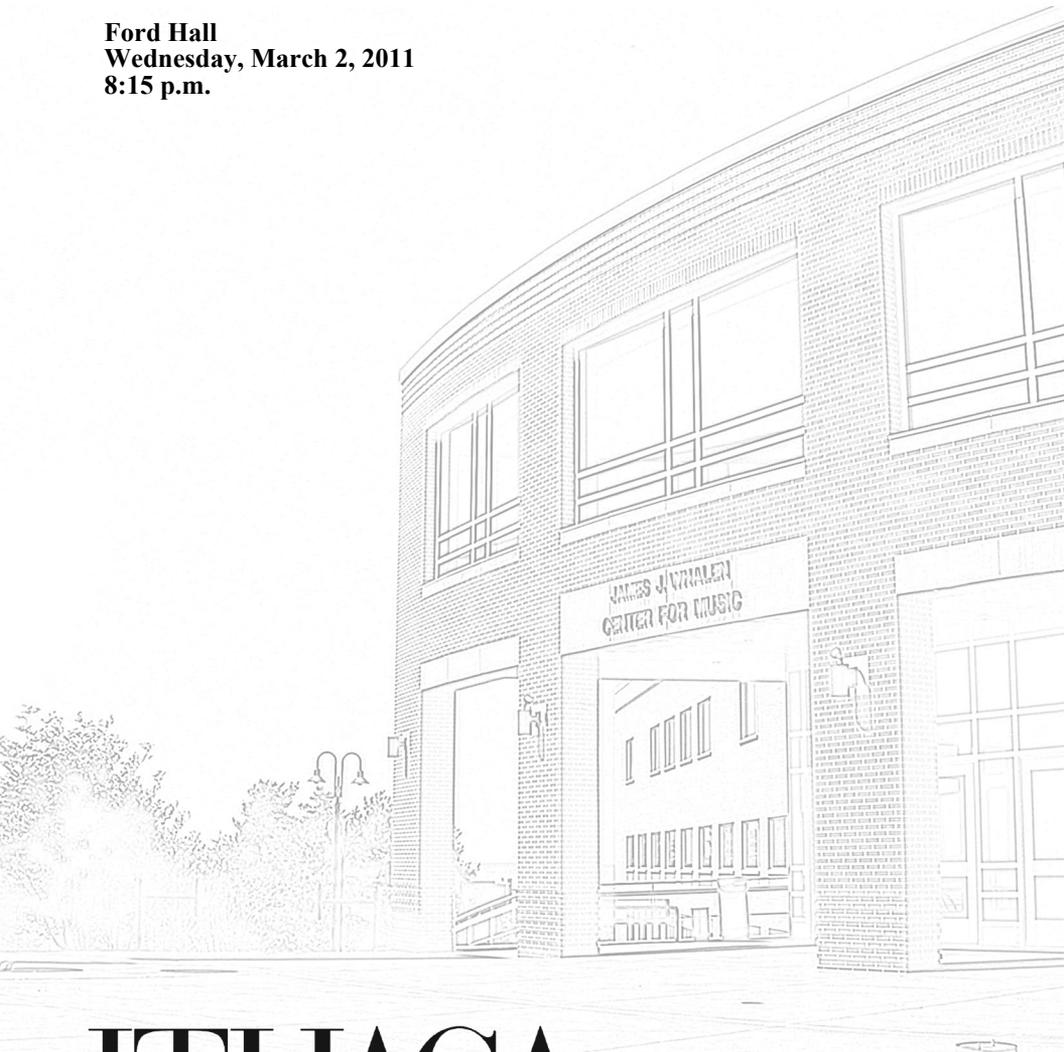
[http://digitalcommons.ithaca.edu/music\\_programs/95](http://digitalcommons.ithaca.edu/music_programs/95)

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.

**Concert Band  
"Literary Connections"**

**Andrew M. Benware, conductor**

**Ford Hall  
Wednesday, March 2, 2011  
8:15 p.m.**



**ITHACA**  
SCHOOL OF MUSIC



## **Biography**

### **Andrew M. Benware, conductor**

Andrew Benware is an Assistant Professor of Instrumental Music Education at the Ithaca College School of Music in Ithaca, NY, where he teaches courses in wind instrument pedagogy, instrumental conducting, and secondary instrument methods. Additionally, he supervises student teachers, conducts the Brass Choir and will serve as a sabbatic leave replacement as conductor of the Concert Band. He also serves as accompanist and guest conductor for the Campus Chorale and accompanist and collaborative instructor for the Musical Theater Workshop. He is a native of Northern New York State where he has served several years as a public school music educator, both as Director of Instrumental Music at Saranac Lake (NY) High School and as Director of Choral Activities at the Peru (NY) Middle/High School. Benware is active as a lecturer and clinician, having recently presented at the NYSSMA Winter Conference in Rochester, NY, and is in frequent demand as a guest conductor for honors ensembles throughout New York State. He is also active as a performer, exemplified by his membership in the Cayuga Vocal Ensemble, Ithaca's professional choir, and as a church organist at All Saints Church in Lansing, NY. He holds both a Bachelor of Music degree in Music Education with a concentration on the Trumpet and a Master of Music degree in Choral Conducting from the Ithaca College School of Music.

# Personnel

## **Piccolo**

Cori Shirk

## **Flute**

Christina Santoro  
Savannah Clayton  
Emily Ball  
Justine Stephens  
Sophia Ennocenti  
Isabel Kaufman

## **Oboe**

Jeff Porzio  
Candace Crawford  
Katie Jessup-McDermott  
Catie McGovern

## **English Horn**

Candace Crawford

## **Bassoon**

Stanley Howard  
Ross Triner  
Shaina Zevallos

## **Contrabassoon**

Shaina Zevallos

## **E-flat Clarinet**

Devon LePore

## **Clarinet**

Christopher Peña  
Stephanie Pruden  
Thomas Bonomo  
Michelle Breitenbach  
Stephen Fasteau  
Jacqueline Burd  
Luben Daniel  
David Geary  
Allison Smetana

## **Bass Clarinet**

Samantha Underwood

## **Contrabass Clarinet**

Luben Daniel

## **Soprano Saxophone**

Jason Sietta

## **Alto Saxophone**

Jason Sietta  
Jason Juliano  
Christopher Miley  
Andrew Loretz  
Alec Staples

## **Tenor Saxophone**

Erika Friedman  
Daniel Cohen

## **Baritone Saxophone**

David DeHority

## **French Horn**

Ryan Chiaino  
Alyssa A'Hearn  
Elizabeth Stella  
Anne Wilson  
Jenna Geracitano

## **Trumpet**

Gregory Tilden  
Kevin Cope  
Micaela Connelly  
Mason StPierre  
Matthew Recio  
Jason Ferguson  
James Rose  
Kevin Guest  
Ryan McKenna

## **Flugelhorn**

Kevin Cope

## **Trombone**

Matthew Confer  
Timothy Taylor  
Danielle Fraser  
Andrew Tunguz-Zawislak  
Chad Von Holtz  
Alexis Carr  
TJ Schaper  
Sondra Thorn  
Riley Goodemote  
Matt Gillen  
Peter Wall  
Ian Bertucci

## **Euphonium**

Eric Weller  
Joseph Calderise  
Gregory Mantone

## **Tuba**

Joseph Sastic  
Ryan Flynn  
Ryan Hart  
John Berwick  
Nicole Kukieza

## **Double Bass**

John Romey

## **Timpani**

Taylor Eddinger

## **Percussion**

Ian Cummings  
Keegan Sheehy  
Eric Brown  
Heather Hill  
Collin T. Smith  
Colleen Harwood

## **Piano**

Joseph Calderise

## **Harp**

Myra Kovary  
\*guest artist

## Notes

"Twelfth Night;" or "What You Will," as with all of Shakespeare's writings, has been subject to all kinds of investigation, examination, analysis, and commentary during the past four centuries; and the various interpretations offered by different authors and commentators have been legion. Perhaps it may be best, however, to regard it as a comedy pure and simple, containing some of Shakespeare's loveliest verse: poetry of such music in itself that to add "real" music to it, even if only to set the songs appearing throughout the play, might seem almost a gilding of the lily.

There are no heaven-storming heroes, or black-hearted villains, or despairing heroines to be found among its diverse characters; even the three conspirators who devise the plot against Malvolio are simply merry fools, as Shakespeare undoubtedly meant them to be. And the very first spoken line at the beginning of the play, "If music be the food of love, play on..." sets the tone of the whole - the goal of which is simple enjoyment of a thoroughly human situation seen from opposing points of view, and their resolution in a generally happy ending.

Seen as a masque, a form of play-with-music commonly employed in Shakespeare's time, the present suite for wind orchestra takes the form of five separate movements, each related to a place, or person, or both appearing in the play. The first, "Prelude: Illyria," sets the scene of the action in the busy bustling town on the seacoast where Viola and her companions have been washed up from the wreck of their ship at sea. The second, "Viola and Orsino," takes its mood from the first line of the play quoted above, and describes their growing passion for each other. The third, "The Merry Conspirators," portrays Sir Toby Belch, Sir Andrew Aguecheek, and Maria as they plot and plan against Malvolio. The fourth, "Malvolio's Lament in 'Prison'," is his plea of innocence in what has happened to put him there. And the fifth, "A Double Wedding and 'All's Well!'," resolves the whole of the action, with all misunderstandings and practical jokes cleared up at last, and the two loving couples united as they (and the audience, too?) had hoped they would be all along.

*Twelfth Night* was commissioned by, and is dedicated to the Nebraska Wesleyan Symphonic Band and its conductor, Dr. Patrick Fortney, on the occasion of the 100th anniversary celebration of Nebraska Wesleyan University. It was first performed at a special concert in O'Donnell Auditorium in Lincoln, Nebraska, on April 15th, 2003, by this group under the direction of the composer. -notes taken from score

*Satiric Dances* was commissioned by the Concord Band, Concord, Massachusetts, to commemorate the Bicentennial of April 19, 1775, the day that launched the American War for Independence. At the North Bridge, in what is now Minute Man National Historical Park, the first ordered firing upon British Regulars by Colonial militiamen resulted in "the shot heard 'round the world." Dello Joio, then Dean of Boston University's School for the Arts,

agreed to do the commission, but stipulated it would be based on a piece he had used as background music for a comedy by Aristophanes. The most famous comic dramatist of ancient Greece, Aristophanes was born an Athenian citizen about 445 BC. His plays commented on the political and social issues of fifth century Athens and frequently employed satire.

The first dance movement is annotated as *allegro pesante*. The brass entry signifies the importance of the work, but the brisk tempo keeps the simplicity of "peasantry" from being ponderous. Taking a much slower *adagio mesto* tempo, the second dance begins with a melancholy tune from the flutes and low brass. The movement has light and delicate features that are quite exposed. Its central theme might evoke thoughts of a dance in a meadow that eventually reverts into a more solemn theme. Without a break in the music, the final movement is introduced by rolls from the snare drum. The tempo is indicated as *allegro spumante* and is the fastest of the composition. The quick turns and dynamics evoke images of the objects that were the titles of Aristophanes' plays: Clouds, Wasps, and Birds.

Johan de Meij's first symphony *The Lord of the Rings* is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book. The movements are: I. GANDALF (The Wizard) II. LOTHLORIEN (The Elvenwood) III. GOLLUM (Sméagol) IV. JOURNEY IN THE DARK a. The Mines of Moria b. The Bridge of Khazad-Dûm V. HOBBITS. The symphony was written in the period between March 1984 and December 1987, and had its première in Brussels on 15th March 1988, performed by the "Groot Harmonieorkest van de Gidsen" under the baton of Norbert Nozy. In 1989, The Symphony *The Lord of the Rings* was awarded a first prize in the Sudler International Wind Band Composition Competition in Chicago, and a year later, the symphony was awarded by the Dutch Composers Fund. In 2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra and recorded by the London Symphony Orchestra.

Although it is not simple to summarize such an extensive and complex work, the main outline is as follows: the central theme is the Ring, made by primeval forces that decide the safety or destruction of the World. For years it was the possession of the creature Gollum, but when the Ring falls into the hands of the Hobbits the evil forces awake and the struggle for the Ring commences. There is but one solution to save the World from disaster: the Ring must be destroyed by the fire in which it was forged: Mount Doom in the heart of Mordor, the country of the evil Lord Sauron. It is the Hobbit Frodo who is assigned to carry out this task, and to assist him a company, the Fellowship of the Ring, is formed under the leadership of Gandalf, the wizard, which includes the Hobbits Sam, Peregrin and Merry, the Dwarf Gimli, the Elf Legolas, Boromir and Aragorn, the later King. The Companions are secretly followed by Gollum, who does not shun any means, however perfidious, to

recover his priceless Ring. However, the Companions soon fall apart, after many pernicious adventures and a surprising dénouement Frodo and Sam can at last return to their familiar home, The Shire.

Explanation of the five movements:

I. GANDALF (The Wizard) The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse “Shadowfax”.

II. LOTHLORIEN (The Elvenwood) The second movement is an impression of Lothlórien, the elvenwood with its beautiful trees, plants, exotic birds, expressed through woodwind solos. The meeting of the Hobbit Frodo with the Lady Galadriel is embodied in a charming Allegretto; in the Mirror of Galadriel, a silver basin in the wood, Frodo glimpses three visions, the last of which, a large ominous Eye, greatly upsets him.

III. GOLLUM (Sméagol) The third movement describes the monstrous creature Gollum, a slimy, shy being represented by the soprano saxophone. It mumbles and talks to itself, hisses and lisps, whines and snickers, is alternately pitiful and malicious, is continually fleeing and looking for his cherished treasure, the Ring.

IV. JOURNEY IN THE DARK The fourth movement describes the laborious journey of the Fellowship of the Ring, headed by the wizard Gandalf, through the dark tunnels of the Mines of Moria. The slow walking cadenza and the fear are clearly audible in the monotonous rhythm of the low brass, piano and percussion. After a wild pursuit by hostile creatures, the Orks, Gandalf is engaged in battle with a horrible monster, the Balrog, and crashes from the subterranean bridge of Khazad-Dûm in a fathomless abyss. To the melancholy tones of a Marcia funèbre, the bewildered Companions trudge on, looking for the only way out of the Mines, the East Gate of Moria.

V. HOBBITS The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter “The Grey Havens” in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon. -notes by the composer

## Upcoming Events

### March

**4** - 2:00pm - Hockett - Mary Hayes North Competition for Senior Piano Majors

**5** - 8:15pm - Ford - Symphony Orchestra Concerto Concert, *Jeffery Meyer, conductor*. Featuring *Sean Cotty, piano, Sadie Kenny, violin, and Shiori Yamaguchi, piano*.

**6** - 8:15pm - Ford - Jazz Ensemble, *Mike Titlebaum, director*

**7** - 7:00pm - Hockett - Faculty Recital: Jennifer Kay, mezzo-soprano

**8** - 7:00pm - Hockett - Faculty Showcase Recital

**9** - 7:00pm - Hockett - Guest Concert: The New England Winds

**9** - 8:15pm - Ford - Chamber Orchestra, *Jeffery Meyer, conductor*

**10** - 8:15pm - Ford - Symphonic Band and Horseheads Wind Ensemble

For more information about the Ithaca College School of Music, please visit us on the web at <http://www.ithaca.edu/>

You can find the complete listing of concerts at <http://www.ithaca.edu/music/calendar/>