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# Concert: Ithaca College Symphonic Band and Ithaca College Concert Band

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Matthew Inkster

Jason Silveira

Justin Cusick

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# **Ithaca College Symphonic Band**

Matthew Inkster, conductor

Harold Reynolds, trombone

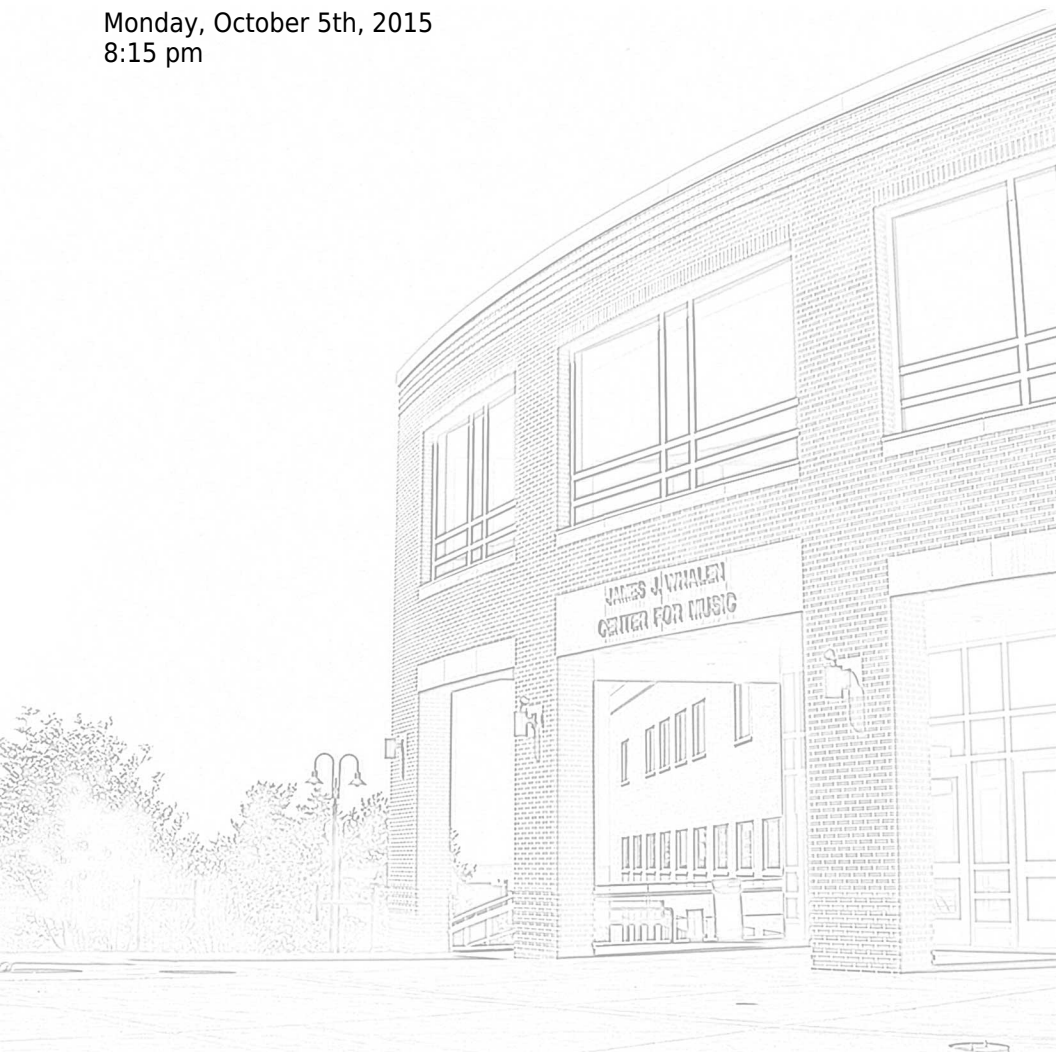
# **Ithaca College Concert Band**

Jason Silveira, conductor

Justin Cusick, graduate conductor

Monday, October 5th, 2015

8:15 pm



# **ITHACA COLLEGE**

School of Music

Orient et Occident: Grande Marche, op. 25 (1869) Camille Saint-Saëns  
(1835-1921)  
ed. T. Reynish  
7'

Grande Symphonie Funèbre et Triomphale, op. 15 (1840) Hector Berlioz  
(1803-1869)  
ed. M. Inkster  
28'  
I. Marche Funèbre  
II. Oraison Funèbre  
III. Apothéose  
*Harold Reynolds, trombone*  
*Jean Radice, organ*

Continental Overture (1997) Johan de Meij  
(b. 1953)  
7'

Redwood (2010) Ryan George  
(b. 1978)  
7'  
*Justin Cusick, graduate conductor*

Desi (1991) Michael Daugherty  
(b. 1954)  
6'

Give Us This Day (2006) David Maslanka  
(b. 1943)  
15'

## Program Notes

The French Revolution had a profound effect on many facets of life, not least on that of the military band of the 18th century. The cozy "chamber music" band of the *Harmonie* of Haydn and Mozart, with its pairs of wind instruments, was expanded enormously when in 1789 Bernard Sarette first raised the band of the Garde Nationale, a group of some forty-five players, from which evolved the massive groups formed to support the great *fêtes* through which the politicians put over their ideals of Liberty, Equality and Fraternity. It was for these bands that Catel, Louis, Hyacinth Jadin, Mehul and Reicha wrote their "revolutionary" symphonies and marches. In their hands, the oboe was replaced as solo instrument by the clarinet, and a little later, the middle of the band was thickened by the addition of the saxophone and saxhorns. For **Orient et Occident** Saint-Saëns' employed a *grande harmonie* that included three saxophones, chromatic bugles, chromatic horns and a *Basse à 4 cylindres*.

The *Occident* is characterized by a fine sweeping melody of great energy, followed by a trio which might have been written by a British march writer. The central section is a moderato with a unison melody typical of French ballet and operatic 19th century forays into the *Orient*. The main thematic material returns in a brief fugato leading to a restatement of the opening material but treated with greater urgency. It is hard to see why such a fine original concert piece from the Romantic era should remain unpublished and largely inaccessible.  
—Timothy Reynish & Bruce Parry

Hector Berlioz's monumental **Grande Symphonie Funèbre et Triomphale** has long been considered one of the most important and "greatest" works for wind band. It is one of a handful of large-scaled wind works by acknowledged master composers. Berlioz performed all or portions of the work on dozens of occasions, and it was immediately such a favorite of audiences and musicians alike that the composer referred to it as his "indestructible warhorse." But since Richard Franko Goldman published his long-out-of-print edition nearly 70 years ago, the work has remained inaccessible. It is the wish of the editor that this modern version will revive interest in the work and improve its status to that of a "staple" in the modern wind band's repertoire.

*Symphonie Funèbre* was commissioned by and dedicated to "His Royal Highness - The Duke of Orléans" as a centerpiece for the commemoration of the Bastille Column on the tenth anniversary of the July Revolution of 1830. As the first performance was outdoors, Berlioz necessarily scored the work for large forces, and more than 200 participants took part in the ceremony. Berlioz, inspired by its rousing success, would soon add optional string and chorus parts to the work and performances of the work with over 400 performers were given before the end of 1840. *Marche Funèbre* was composed as a funeral procession to move the remains of the "glorious dead" across Paris to their final interment in the base of the new column. The *Oraison* movement serves as a eulogy that prayerfully canonizes those who died, while the final *Apothéose* sends forth and deifies their souls as the work closes in exuberant fashion.

The theme uniting tonight's Concert Band program is The "Western" Band. Each of the pieces programmed represents some connection to that theme, either directly or indirectly.

**Continental Overture** was commissioned by the California Band Directors Association (CBDA), and was premiered on February 23rd 1997 at the 40th annual CBDA Conference by the California All State Symphonic Band, conducted by the composer. Not only was the piece composed for a *western* state in the *western* hemisphere, but its compositional influences are also decidedly *Western* European in nature. Several of the great European composers influenced de Meij in his conceptualization of this work.

Arguably one of the most majestic sights in the *western* United States is that of the tall redwood trees in California's Sequoia National Park. When the Collins Hill High School Band approached Ryan George about writing a piece as a retirement gift for their head band director, Richard Marshall, they wanted something that spoke not only to this man's love of music but also to his love for the great outdoors. George recalls the following, "I was reminded then of the times growing up when my family and I would go camping in Sequoia National Park and we would set up our tents among the giant redwood trees that grow in that region of California. These trees command attention with their immense stature, their size the result of years gone by and storms weathered. And yet they exude a peaceful and subtle tranquility." This idea of "Powerful Tranquility" became the cornerstone upon which **Redwood** is based.

**Desi** was composed for and premiered by the Stephen F. Austin State University Symphonic Band, conducted by John Whitwell at the 1991 College Band Directors National Association Convention in Kansas City, Missouri. This work is a tribute to the persona of Desi Arnaz (1917-87), who played the Cuban bandleader Ricky Ricardo alongside his wife Lucille Ball in *I Love Lucy*, widely regarded as one of the most innovative television comedy shows of the 1950s, and an influential force on *western* pop culture to this day. The opening rhythmic motive is derived from the "Conga Dance" made famous by Arnaz when he sang and played bongos in Hollywood film musicals in the 1940s. In *Desi* the bongo soloist and percussion section provide a lively counterpoint to intricately structured musical canons and four-note cluster cords, creating polyrhythmic layers that intensify as the piece progresses. *Desi* evokes a Latin sound punctuated by big band trumpets, trombone glissandi, and woodwind runs.

The 371 four-part chorales by Johann Sebastian Bach are considered by some to form part of the "canon" of *Western* music. In **Give Us This Day**, Maslanka uses the choral melody *Vater Unser in Himmelreich* (Our Father in Heaven) – No. 110 from the 371 four-part chorales – as thematic material for portions of the work. It is most noticeable at the end of the piece with Maslanka's modal setting of this melody. Maslanka describes the genesis of the work citing the influence of a Buddhist monk in his setting of a Christian text. In describing *Give Us This Day*, Maslanka states the following:

I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced "Tick Nat Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of

deep mindfulness. Music makes the connection to reality, and by reality I mean a true awakens and awareness. *Give Us This Day* gives us this very moment of awakens and awareness so that we can build a future in the face of a most dangerous and difficult time.

**Matthew Inkster**, Visiting Professor of Music, 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 North Carolina, West Virginia, Pennsylvania, California, and New York. 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.

**Jason M. Silveira** is assistant professor of music education at Ithaca College. He received his Bachelor of Music and Master of Music degrees in music education from Ithaca College, and his Ph. D. in music education from Florida State University. Currently, Dr. Silveira teaches a variety of music education classes at Ithaca College, and is also the conductor of the Ithaca College Concert Band. His research interests include music perception and cognition, psychology of music, teacher effectiveness, and psychophysiological responses to music. He has presented research at several national and international venues. Dr. Silveira has been published in *Journal of Research in Music Education*, *International Journal of Music Education*, *Psychology of Music*, *Journal of Music Teacher Education*, *Contributions to Music Education*, *Music Educators Journal*, *Research Perspectives in Music Education*, and the *Oregon Music Educator*.

Prior to his appointment at Ithaca College, Dr. Silveira was an assistant professor at Oregon State University where he taught graduate and undergraduate classes in the Professional Music Teacher Education Program, and also conducted the Wind Symphony and Brass Choir. Dr. Silveira was also a public school music teacher in the state of Rhode Island, and twice received citations from the governor for promoting excellence in music education. He also currently serves as Chair of the Affective Response Special Research Interest Group for the National Association for Music Education. Additionally, Dr. Silveira serves on the editorial boards of the *National Band Association Journal*, served as editor of the *Oregon Music Educator*, and has served as an invited reviewer for *Psychology of Music*, *International Journal of Music Education*, and the National Association for Music Education.

**Harold (Hal) Reynolds** is Professor of Music and serves as Associate Chair of Performance Studies at Ithaca College. He is a native of San Antonio, Texas. He earned his Bachelors degree in Music Education from St. Mary's University (San Antonio) and served as Assistant Principal Trombone with the San Antonio Symphony. Hal served for 6 years in the United States Navy as both a Radarman and a Musician in the Pacific Fleet, including duty in Vietnam. After teaching in the public schools in Texas, he completed his Masters degree in Performance at Southwest Texas State University. He went on to earn his Doctor of Musical Arts degree from the Eastman School of Music, where he studied trombone with Donald Knaub, George Osborn and John Marcellus. Previously on the faculties of University of North Carolina-Greensboro and University of Texas at San Antonio, he has been Professor of Trombone at Ithaca College since 1988. Hal has served regionally as Principal Trombone of the Tri-Cities Opera Orchestra, Cayuga Chamber Orchestra, and has been the first call sub for the Glimmerglass Opera Orchestra and the Syracuse Symphony. He currently serves as Acting Principal Trombone in Symphoria (former Syracuse Symphony).

He has been guest soloist with the Greensboro Symphony Orchestra, the United States Navy Band, the United States Army Band, as well as with numerous high school and college bands and orchestras. As a jazz performer, Hal toured with Johnny Carson (Phyllis McGuire and Harry "Sweets" Edison) and the Gap Mangione Big Band, as well as numerous backup bands for performing artists such as Frank Sinatra Jr., James Brown, Charlie Pride, Clay Aikens, Jerry Lewis, Eddie Daniels, Aretha Franklin, the Temptations, Natalie Cole, Kenny Rogers, Ben Vereen, Liza Minelli, Dudley Moore, Joe Williams, Martha Ray, Johnny Mathis, and many others. Hal is an active adjudicator having presented multiple clinics and sessions at NYSSMA. In 1999 he judged the International Tuba Competition in Budapest, Hungary, where he also did a master class at the Franz Liszt Academy. He has most recently done a series of clinics for the brass performers at the Armed Services School of Music in Norfolk, VA. Hal is a clinician for Edwards Trombones, Inc. In June of 2004, he was the Host of the 33rd International Trombone Festival held at Ithaca College. He is a Lifetime Member of the International Trombone Association, as well as a member of Pi Kappa Lambda, Phi Mu Alpha Sinfonia, Kappa Kappa Psi, and was recently inducted into Phi Kappa Phi.

# Symphonic Band Personnel

## **Piccolo**

Ashley Watson  
Stephanie Feinberg

## **Flute**

Carmen Vieytez  
Caitlin Miret  
Robyn Leary  
Dana Herbert  
Jennie Ostrow  
Stephanie Feinberg  
Bethany McLean  
Madeline Hause  
Marguerite Davis

## **Oboe**

Stefanie Nicou  
Meagan Priest

## **Bassoon**

Olivia Fletcher  
Emily Roach  
Zack Proulx

## **E-flat Clarinet**

Mikaela Vojnik

## **Clarinet**

Nikhil Bartolomeo  
Bryan Filetto  
Jeffrey Elrick  
Zachary Kalik  
Thea Hollman  
Rebecca Butler

## **Bass Clarinet**

Madeline DeNofio  
Katherine Filatov

## **Alto Saxophone**

Jocelyn Armes  
Travis Murdock  
Lauren Thaete  
Kelsey Beyer  
Kerri Barnett  
Keilah Figuera

## **Tenor Saxophone**

Alissa Settembrino

## **Baritone Saxophone**

Rachel Moody

## **Horn**

Evan Young  
Jacob Morton-Black  
Ben Futterman  
Josiah Spellman

## **Trumpet**

Peter Gehres  
Shaun Rimkunas  
Alyena Ashenfarb  
Vincent Sicurella  
Mike Salamone  
Ray Fuller  
Mark Farnum  
Hayden Bustamante  
Caitlin Mallon

## **Trombone**

Ben Albee  
Dante Marrocco  
Andrea Dollinger  
Kristin Jannotti  
Zach Zwald  
Josh Twomey  
Emily Pierson

## **Bass Trombone**

Steven Obetz

## **Euphonium**

Colleen Grady

## **Tuba**

Jasmine Pigott  
Justin Benavidez

## **String Bass**

Christian Chesaneck

## **Organ**

Jean Radice

## **Timpani**

Nigel Croston

## **Percussion**

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



## Concert Band Personnel

### **Piccolo**

Hannah Morris

### **Flute**

Christine Dookie

Cheslea Kaye

Lanphear

Krysten Geddes

Lisa Close

Catherine Sangiovanni

Claire Park

Kathleen Barnes

Laurel Albinder

### **Oboe**

Morgan Atkins

Erica Erath

Phoebe Ritrovato

### **English Horn**

Erica Erath

### **Bassoon**

Aiden Braun

Julia Ladd

Emma Whitestone

### **E-flat Clarinet**

Kevin Harris

### **Clarinet**

Olivia Ford

Kevin Harris

Griffin Charyn

Emma Grey

Alec Targett

Amanda Dookie

Barbara Chelchowski

### **Bass Clarinet**

Maggie Nobumoto

Hannah Blanchette

### **Contra-alto Clarinet**

Maggie Nobumoto

### **Contrabass Clarinet**

Hannah Blanchette

### **Alto Saxophone**

Matthew Kiel

Matthew Snyder

Dan Felix

Alexander Clift

Chiara Marcario

Scott Byers

### **Tenor Saxophone**

Ashley Dookie

### **Baritone Saxophone**

Frank Iovine

### **Cornet/Trumpet**

Jonathan Tompkins

Kristen Warnokowski

Kristen Kasky

Andrew Nolish

Michael Cho

Kevin Biernat

Thomas Iandolo

Tyler Campolongo

Nicholas Paraggio

Matt Becker

### **Horn**

Jeremy Straus

Sydney Rosen

Hannah Titlebaum

Elizabeth DeGroff

### **Trombone**

Dan Wenger

Ben Sherman

Jacob Everett

Ryan Brady

Sam Considine

Brian Buttrick

Hunter Burnett

Mathew Beeby

### **Bass Trombone**

Nich Jones

Louis Jannone

### **Euphonium**

Matthew Della Camera

Christian Dow

### **Tuba**

Drake Tubbs

Justin Benavidez

### **String Bass**

Gillian Dana

### **Keyboards**

Ni Zhang

### **Timpani**

Corinne Steffens

### **Percussion**

David Hawthorne

Kelsey Bocharski

Jordan Braverman

JJ Close