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## Concert: Ithaca College Wind Ensemble: 81st Annual NYSSMA Winter Conference

Christopher Hughes

Ithaca College Wind Ensemble

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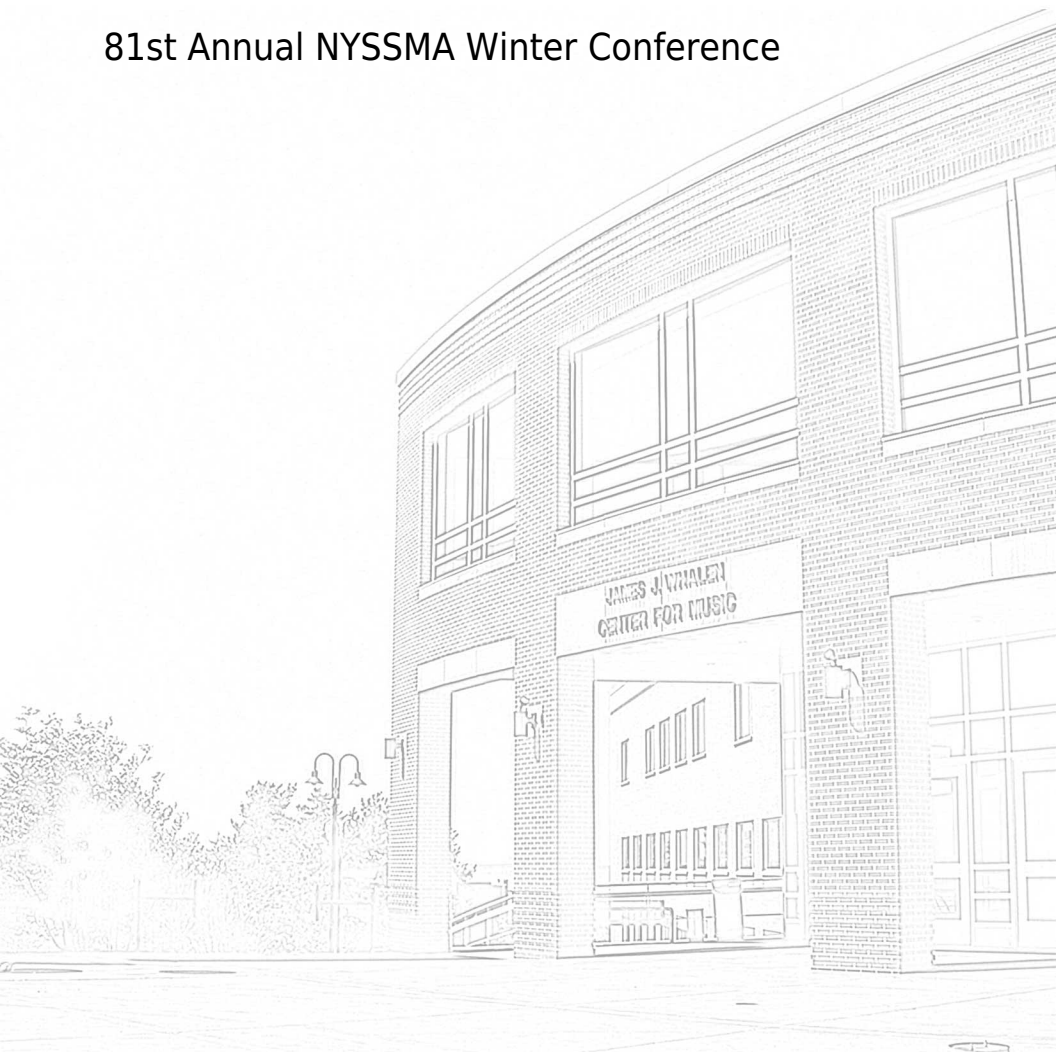
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# Ithaca College Wind Ensemble

Christopher Hughes, conductor

Holiday Inn Rochester Downtown  
Thursday, December 1st, 2016  
7:00 pm

81st Annual NYSSMA Winter Conference



**ITHACA COLLEGE**

School of Music

# Program

Smetana Fanfare (1984)

Karel Husa  
(b. 1921)  
3'

First Suite in E-flat for Military Band (1909)

I. Chaconne  
II. Intermezzo  
III. March

Gustav Holst  
(1874-1934)  
10'

Prelude, op. 34, no. 14 (1932-33)

Dmitri Shostakovich  
(1906-1975)  
Transcribed by H. Robert Reynolds  
3'

Festive Overture, op. 96 (1954)

Dmitri Shostakovich  
(1906-1975)  
Transcribed by Donald Hunsberger  
6'

Bells for Stokowski (2002)

Michael Daugherty  
(b. 1954)  
14'

Yiddish Dances (1998)

Adam Gorb  
(b. 1958)  
15'

# Personnel

## Flute

Jeannette Lewis  
Kaitlyn Laprise  
Kathleen Barnes  
Dana Herbert  
Claire Park

## Oboe

Ellen O'Neill  
Morgan Atkins  
Bethany Cripps

## Bassoon

Andrew Meys  
Olivia Fletcher  
Julia Ladd

## Clarinet

Erin Dowler  
Emma Grey  
Maggie Nobumoto  
Courtne Elscott  
Jeffrey Elrick  
Madeline DeNofio  
Nikhil Bartolomeo  
Bryan Filetto

## Saxophone

Deniz Arkali  
Richard Laprise  
Ashley Dookie  
Matthew Snyder

## Trumpet

Michael Stern  
Aleyna Ashenfarb  
Stephen Russell  
Averi Parece  
Kristen Kasky  
Kristen Warnokowski  
Elliot Lowe

## French Horn

Victoria Boell  
Benjamin Futterman  
Patrick Holcomb  
Sydney Rosen

## Trombone

Julie Dombroski  
Dante Marrocco  
William Esterling III  
Sean Bessette

## Euphonium

James Yoon  
Christian Dow

## Tuba

Jasmine Pigott  
Steven Wilkinson

## String Bass

Christian Chesanek

## Piano

Joon Sang Ko

## Organ

Emily Mazzaresse

## Timpani

Dan Syvret

## Percussion

Lillian Fu  
Ken O'Rourke  
Katie McInerney  
Alex Hoerig  
Jordan Sonderegger  
Jacob Close

## Graduate Assistant Conductors

Aaron Burgess  
Justin Cusick

## Notes on the Program

**Smetana Fanfare** for wind ensemble was commissioned by the San Diego State University for the 1984 International Musicological Conference and Festival of Czechoslovak Music honoring Czech composer Bedrich Smetana. It was first performed on April 3, 1984 in San Diego by the SDSU Wind Ensemble on the occasion of the centennial celebration of Smetana's death. For this opportunity Husa undertook the difficult task of combining his modern voice with the nationalist voice of Smetana. Husa accomplished this synthesis by borrowing heavily from Smetana's symphonic poem *Wallenstein's Camp* (completed in 1859 in Goteberg, Sweden, during his exile from Prague), integrating his own distinctive harmonic and developmental language. The work begins with a direct quote from *Wallenstein's Camp*: a fanfare intoned by four trumpets accompanied by a timpani roll. Husa adds dissonance by stacking statements of the fanfares in different keys. This technique, coupled with the coexistence of major and minor chords (described by Husa as "Renaissance thirds"), and repeated rhythmic motives, make the fanfare characteristically Husa. The piece grows continuously in volume and intensity, finishing with a climatic unison statement by the entire ensemble. Pulitzer Prize-winning composer Karel Husa served on the faculty of the Ithaca College School of Music as professor of composition from 1967 until his retirement in 1986. In 1987, Husa donated his manuscripts and other documents to Ithaca College where they are studied and stored in the Karel Husa Archive. (*Excerpts taken from the SDSU Wind Symphony concert program, 13 March 2014*)

Gustav Holst's **First Suite in E-flat for Military Band** occupies a legendary position in the wind band repertoire and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have quoted or made allusion to it as a source of inspiration to their own works. Holst began his work with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work—E-flat, F, and B-flat, ascending—serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements. These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations. The *Intermezzo*, which follows, is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major. The *March* that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final

movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully. (*Notes from Wind Repertory Project*)

Dmitri Shostakovich's *Twenty-Four Preludes* for piano were composed from 1932-33, and the ***Prelude in E-flat minor, Op. 34, No. 14*** was one in this set. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax of fortississimo dynamics after which it quickly returns to the quiet mood and material of the beginning. While only thirty-six measures in length, one may sense a much more expansive and lengthy composition than its few short minutes reveal. This visceral work stands as a stark reminder of the pain and suffering experienced by the people of Russia under the Stalin regime. (*Excerpts taken from the notes printed in the score*)

***Festive Overture*** was written in 1954, in a period between Symphony No. 10 and the violin concerto and premiered on November 6 of that same year at the Bolshoi Theater in Moscow where the composer had recently been appointed musical consultant. The purpose of the concert was to mark the anniversary of the Russian revolution, thus explaining the "festive" and energetic nature of Shostakovich's piece. A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band including a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the B-flat soprano down through the B-flat contrabass saxhorn. The work contains one of Shostakovich's greatest attributes -- the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a "festive overture." (*Notes by Donald Hunsberger*)

***Bells for Stokowski*** for symphonic band was commissioned by a consortium including the University of Michigan (Michael Haithcock), Arizona State University (Gary Hill), Baylor University (Kevin Sedatole), University of Colorado (Allan McMurray), Ithaca College (Steve Peterson), Louisiana State University (Frank Wickes), Michigan State University (John Whitwell), Riverside, CA Community College (Kevin Mayse), University of Tennessee (Gary Sousa), University of Texas (Jerry Junkin), and Texas Tech University (John Cody Birdwell). Its first performance was given by the University of Michigan Symphony Band, conducted by Michael Haithcock, in the Michigan Theater, Ann Arbor, Michigan, on October 2, 2002. It was performed by the Arizona State University Wind Ensemble, conducted by Gary Hill, at the National Conference of the College Band Directors National Association, Minneapolis, Minnesota, on March 27, 2003. ***Bells for Stokowski*** is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience's expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor

Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski's 1940 collaboration with Walt Disney in *Fantasia* resulted in the first stereophonic recording of an orchestral soundtrack. It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear. In ***Bells for Stokowski*** I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate. The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own "transcription" of Bach's C Major Prelude from *The Well-Tempered Klavier*. In keeping with Stokowski's musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythm, and counterpoint to achieve a complex timbral layering throughout ***Bells for Stokowski***. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound," by making the symphonic band resound like an enormous, rumbling gothic organ. (*Notes by Michael Daugherty*)

***Yiddish Dances*** was commissioned by Timothy Reynish for his 60th birthday. It is very much a party piece and brings together two of my abiding musical passions: the Symphonic Wind Ensemble and Klezmer - the folk music of the Yiddish speaking people. The piece is about fourteen minutes long and is set in five movements, all based on set Klezmer dances:

I. Khosidl - a medium tempo 2/4 in which the music moves between satire, sentimentality, and pathos.

II. Terkische - an up-tempo Jewish tango.

III. Doina - a free recitative in which various instruments in the band get a chance to show off.

IV. Hora - slow 3/8 time with a characteristic rocking rhythm.

V. Freylachs - very fast 2/4 time in which themes from the previous movements are recalled, ending in a riotous "booze-up" for all concerned.

Le Chaim! - To Life! (*Program Note by Adam Gorb*)

## Our Conductor

**Dr. Christopher Hughes** is Director of Bands and Associate Professor of Music for the School of Music at Ithaca College in New York. Hughes serves as conductor of the renowned Ithaca College Wind Ensemble while leading the acclaimed graduate program in wind conducting. Prior to this position, Dr. Hughes served as Director of Bands and Graduate Conducting Coordinator at NM State University and as Director of Bands and Chair of the Conducting and Ensembles Faculty for the College of Music at Mahidol University, a conservatory setting in Bangkok, Thailand. Prior to his move overseas, Dr. Hughes held positions on the faculties at Lander University in South Carolina and the University of Colorado at Boulder. Hughes's former students hold conducting and teaching positions in China, Thailand, Singapore, Malaysia, Taiwan, The Philippines, Burma, Mexico and throughout the United States.

Born on Bloomsday in Aspen, Colorado, Hughes's interest in the expressive beauty of music began early. He decided to pursue conducting as a profession after experiencing the artistry of many of the legendary conductors who were in residence at the Aspen Music School. In 2005 Hughes was awarded the Doctor of Musical Arts degree in instrumental conducting and literature at the University of Colorado at Boulder where he was a student of world-renowned conductor and Distinguished Professor Allan McMurray.

Developing an impressive profile that is both national and international, Dr. Hughes has conducted ensembles in concert on four continents including Europe, Asia, Australia and North America. He is also in constant demand as a guest conductor and clinician. Engagements have taken him to several US states, Washington, D.C. and ten foreign countries including England, Ireland, China, Taiwan, Hong Kong, Singapore, and Indonesia. In 2016 the NM State Wind Symphony performed at the John F. Kennedy Center for the Arts in Washington, D.C. as invited guest artists representing the southwest region of the United States. The ensemble performed at the 2014 NM Music Educators Association Convention and, in the October of 2015, gave the world premiere of Symphony No. 1 by Serbian composer Nebojsa Macura.

In addition to numerous performances as Resident Guest Conductor for the Thailand Philharmonic Orchestra, Dr. Hughes led the Mahidol University Wind Symphony in a critically acclaimed performance during the proceedings of the 15th World Saxophone Congress. This subsequently led to an invitation for the musicians to appear as the guest artist ensemble for the Australian National Ensemble Championships. Hughes has conducted at the Southeast Asian Youth Orchestra and Wind Ensemble Festival in Bangkok, Thailand and the Honor Ensemble Festival of the Interscholastic Association of Southeast Asian Schools in Jakarta, Indonesia. Dr. Hughes was honored to serve as guest conductor for the National Symphony Orchestra players of Taiwan during his invited visit to Chiayi City. In 2013 and again in 2014 Hughes ventured to China to conduct the Directors Ensemble of Guangzhou Province and appeared in ShanXi, ShanDong, and Chengdu provinces in as well. Known for his sensitive interpretation of music for large and small instrumental ensembles, Hughes's conducting has drawn praise from composers and conductors in the United States, Canada, Southeast Asia, China, and Australia. A champion of new music, Dr. Hughes has conducted numerous world and regional premieres and he has become a conductor of choice for contemporary works.

Dr. Hughes has, on several occasions, been included in the Who's Who Among America's Teachers publication and, for the past 13 years, he has been listed in Who's Who in America. He was recently honored with induction into Who's Who In The World. Hughes's affiliations include the International Conductor's Guild, College Band Directors National Association, World Association for Symphonic Bands and Ensembles, New York State School Music Association, Phi Mu Alpha (honorary), and Kappa Kappa Psi (honorary).



## The Ithaca College Wind Ensemble

The Ithaca College Wind Ensemble was founded in 1981 and is the premier wind band at the School of Music. Following in the rich tradition of Patrick Conway and Walter Beeler, the ICWE, conducted by Christopher Hughes, presents some eight concerts annually both on and off campus, including such venues as Lincoln Center. The ICWE presented a highly successful tour of England and Ireland in 1998, and returned to Ireland in the spring of 2007. In March of 2017, the ICWE will give a performance at the Kennedy Center in Washington, D.C. Through a demanding schedule of concerts, tours, and recordings, the ensemble has developed a broad reputation for performing excellence, innovative programming, and commitment to new music. Concert programs include a wide variety of music including wind band classics, chamber works from a variety of historic periods, new commissions, and those newer works that serve to expand the evolving repertoire for the wind ensemble. Within the past eight years, the wind ensemble has been invited to perform at the national conventions of the country's two most distinguished band organizations; The American Bandmaster's Association and the College Band Directors National Association.

Guest conductors and composers from around the globe who have worked with the ensemble include Samuel Adler, David Amran, Frank Battisti, Warren Benson, Michael Colburn, Michael Colgrass, John Corigliano, Viet Cuong, Richard Danielpour, Michael Daugherty, David Dzubay, Lukas Foss, Arnald Gabriel, John Harbison, Karel Husa, Libby Larsen, Timothy Mahr, John Mackey, David Maslanka, Ron Nelson, Larry Rachleff, Timothy Reynish, H. Robert Reynolds, Gunther Schuller, Joseph Swanter, Roberto Sierra, Carl St. Clair, Richard Strange, Steven Stucky, Frank Ticheli, John Whitwell, and Dana Wilson.

Membership in the 48-member ensemble is determined by audition in the fall of each academic year. The wind and percussion players in the Wind Ensemble are among the most talented in the School of Music.

## The School of Music at Ithaca College

**The Ithaca College School of Music educates students who transform the human condition through the art and practice of music.** Since its founding in 1892 as a conservatory, the School of Music earns its reputation as one of the best in the nation, offering a superb blend of full-time faculty, performance opportunities, state-of-the-art facilities, access to liberal arts courses, and success in career placement. It's a place where students work with world-class professionals every day to become world-class professionals themselves.

**The undergraduate advantage** With 500 undergraduate students and over 60 full-time faculty at Ithaca College's School of Music, our students get unlimited access to a dedicated and accomplished group of scholars, performers, and educators. They experience exceptional and varied performance and leadership opportunities in an environment that is as rigorous and challenging as it is nurturing and supportive.

**Endless performance opportunities** The breadth and number of performance opportunities we offer enable students to hone their skills in a variety of settings. Our 24 ensembles include a symphony orchestra, chamber orchestra, bands, jazz ensembles, and numerous vocal ensembles and chamber groups. The School of Music hosts more than 300 concerts annually, and our ensembles have performed in venues all over the world, including Lincoln Center, Carnegie Hall, and in international cities such as London, Dublin, and St. Petersburg.

**Dedicated full-time faculty** Regular contact with a primary faculty member is

essential in a student's musical development, so our students attend a private lesson and repertoire class meetings each week. They receive many other chances -- class time, impromptu conversations in halls and gathering places, required ensemble rehearsals -- to touch base frequently with one of our 62 faculty members, who maintain a constant presence on campus. At Ithaca, our faculty members devote themselves everyday to teaching and mentoring our students while maintaining national and international visibility in their fields. This duality of purpose is a hallmark of the Ithaca experience and contributes to the richness of our community.

**The best of both worlds: A world-class professional School of Music within a College** Exceptional professional training combined with a comprehensive education is a hallmark of the Ithaca experience. With more than 100 majors and 60 minors available at Ithaca College—and over 2,000 courses to choose from—students are exposed to a wide variety of fields of study, including the humanities and sciences, business, communications, and health and sport disciplines. As a result, Ithaca's graduates are not only great performers, music educators, composers, and recording technicians, but they are also versatile, adaptable, informed, have perspective, and can solve complex problems—qualities that are needed to be successful in any field.

**Facilities that are second to none** The James J. Whalen Center for Music features three concert halls, four recording studios, two large rehearsal halls, hi-tech “smart” classrooms, Apple computer labs, and labs for jazz and electronic keyboard. There is also a world class music education suite, music education library, and resource center. New equipment and capabilities continue to be added each year, making a truly inspirational and functional facility that enables students to maximize their creative potential.

**The tools for success in a career—and in life** Ithaca alumni have achieved successful careers in renowned symphonies, opera companies, and on Broadway; as faculty members and deans in prestigious universities and colleges; as teachers in school systems throughout the country; as music therapists, composers, publicists, audio engineers, and managers. Ithaca College music graduates have also pursued careers outside of music as medical doctors, attorneys, and business professionals who incorporate the many benefits of musical practice into their work and lives.

## Ithaca College Performance Studies Faculty

### Administration

Karl Paulnack, *Dean*

David Pacun, *Associate Dean, Music Theory*

### Brass

Justin Benavidez, *Assistant Professor, Tuba/Euphonium*

Frank Gabriel Campos, *Professor, Trumpet*

Kim Dunnick, *Professor, Trumpet*

Jeffrey Gray, *Lecturer, Trombone/Bass Trombone*

Harold Reynolds, *Professor, Trombone*

Alexander Shuhan, *Professor, Horn*

## **Conducting**

Janet Galvan, *Professor, Director of Choral Activities*

Michael Hall, *Visiting Assistant Professor, Director of Orchestral Activities*

Christopher Hughes, *Associate Professor, Director of Bands*

## **Guitar**

Pablo Cohen, *Associate Professor*

## **Jazz Studies**

Peter Chwazik, *Lecturer*

Greg Evans, *Assistant Professor, Drum Set, Ensemble & Rhythm Section Performance*

Kimberly Nazarian, *Lecturer*

Bill Tiberio, *Lecturer*

Michael Titlebaum, *Associate Professor, Jazz Studies*

Nick Weiser, *Lecturer, Piano, Improvisation, Ensemble & Rhythm Section Performance*

## **Opera**

Blaise Bryski, *Lecturer*

Jennifer Williams, *Assistant Professor*

Christopher Zemliauskas, *Assistant Professor, Conducting*

## **Organ**

Jean Radice, *Lecturer, Organ, Harpsichord*

## **Percussion**

Conrad Alexander, *Assistant Professor*

Gordon Stout, *Professor*

## **Piano**

Laura Amoriello, *Assistant Professor*

Diane Birr, *Professor, Collaborative Piano*

Charis Dimaras, *Professor, Piano & Collaborative Studies*

Carolyn Grossmann, *Lecturer*

Mary Holzhauer, *Lecturer*

Deborah Martin, *Professor and Chair*

Dmitri Novgorodsky, *Assistant Professor*

Margaret Reitz, *Lecturer*

### **Sound Recording Technology**

Michael Caporizzo, *Assistant Professor*

Alex Perialas, *Associate Professor*

### **Strings**

Kyle Armbrust, *Visiting Assistant Professor, Viola*

Heidi Hoffman, *Lecturer*

Kirsten Marshall, *Lecturer*

Carrie Reuning-Hummel, *Lecturer, Suzuki Pedagogy*

Elizabeth Simkin, *Associate Professor, Cello*

Nicholas Walker, *Associate Professor, Double Bass*

Susan Waterbury, *Professor, Violin, Chamber Music*

Calvin Wiersma, *Assistant Professor, Violin*

### **Voice**

Erik Angerhofer, *Assistant Professor*

Randie Blooding, *Associate Professor*

John Holiday, *Assistant Professor*

Brad Hougham, *Associate Professor*

Carl Johengen, *Assistant Professor*

Jennifer Kay, *Associate Professor*

Caitlin Mathes, *Assistant Professor*

Carol McAmis, *Professor*

Deborah Montgomery, *Professor*

David Parks, *Professor*

Patrice Pastore, *Professor*

Dawn Pierce, *Assistant Professor*

Ivy Walz, *Assistant Professor*

Marc Webster, *Assistant Professor*

### **Woodwinds**

Joyce Catalfano, *Lecturer, Flute*

Glenn Einschlag, *Lecturer, Bassoon*

Richard Faria, *Professor, Clarinet*

Michael Galvan, *Professor, Clarinet*

Steven Mauk, *Professor, Saxophone*

Wendy Mehne, *Professor, Flute*

Paige Morgan, *Professor, Oboe/English Horn*

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***<http://www.ithaca.edu/music>***

**UPCOMING PERFORMANCE:**

*The Ithaca College Wind Ensemble presents "Of Lenses and Mirrors" with works by Karel Husa, Richard Strauss, Michael Daugherty, Charles Ives and Adam Gorb. 8:15PM in Ford Hall on the Ithaca College Campus. Admission is free and open to the public. This performance will be live-streamed from our website: <http://www.ithaca.edu/music/live>*

***Thank you for your attendance at tonight's concert. It was our pleasure to perform for you!***