

4-26-2018

Concert: Ithaca College Wind Ensemble and Ithaca College Wind Symphony

Christopher Hughes

Ben Rochford

Ithaca College Wind Ensemble

Ithaca College Wind Symphony

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Ithaca College Wind Symphony

Benjamin Rochford, conductor

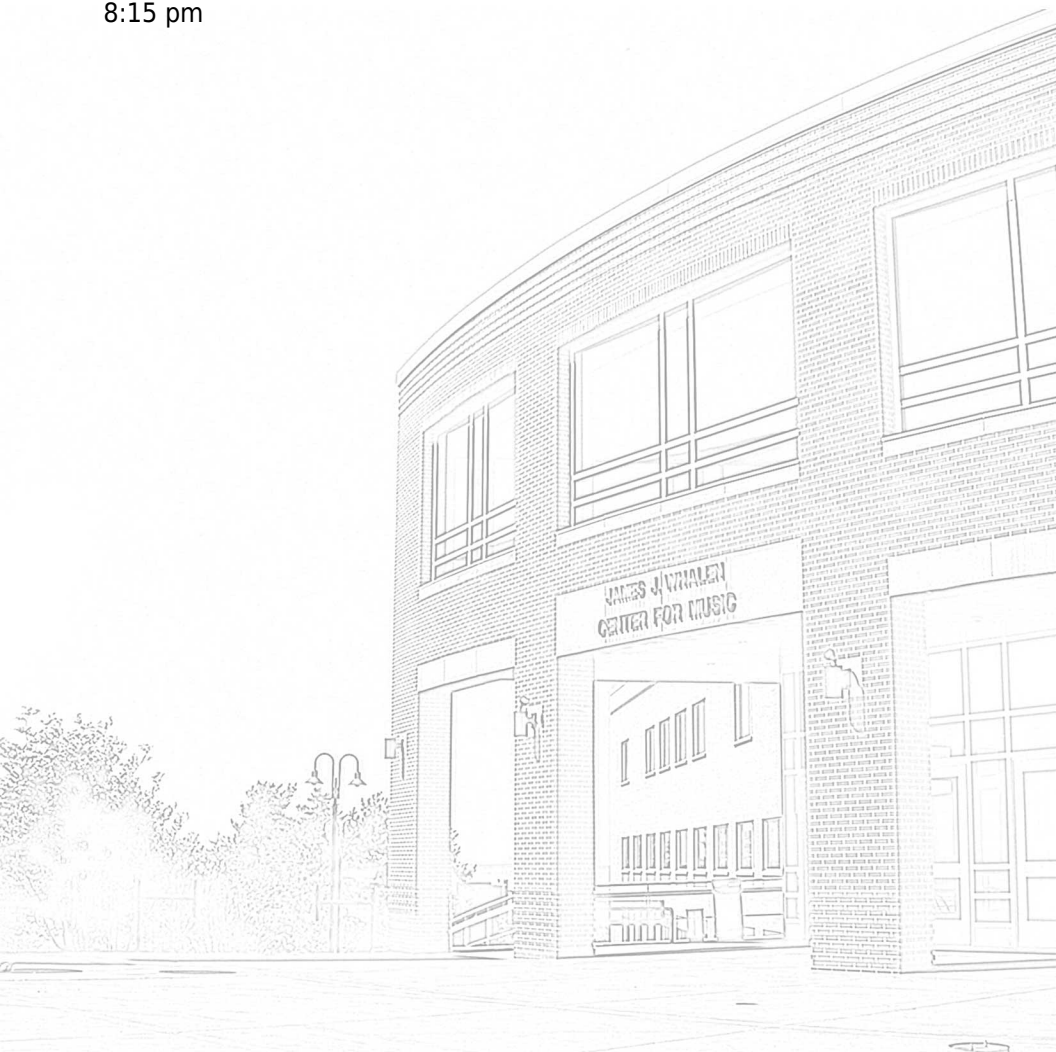
Ithaca College Wind Ensemble

Christopher Hughes, conductor

Ford Hall

Thursday, April 26th, 2018

8:15 pm



ITHACA COLLEGE

School of Music

Wind Ensemble

Le Bal de Béatrice d'Este
I. Entrée de Ludovic le More
II. Lesquarcade
III. Romanesque
IV. Ibérienne
V. Léda et l'oiseau
VI. Courante
VII. Salut Final au Duc de Milan

Reynaldo Hahn
(1875-1947)

Carmina Burana
I. O fortune, variable as the moon
II. I lament fortune's blows
III. Behold the spring
IV. Dance - on the lawn
V. The noble forest
VI. Were the world all mine
VII. The god of love flies everywhere
VIII. I am the abbot
IX. When we are in the tavern
X. I am suspended between love and chastity
XI. Sweetest boy
XII. Hail to thee, most beautiful
XIII. Fortune, empress of the world

Carl Orff
(1882-1961)
Trans. John Krance

Wind Symphony The Voice of the Earth: A Tribute to David Maslanka

Mother Earth: A Fanfare
David Maslanka
(1943-2017)

A Grainger Couplet
Australian Up-Country Tune
"The Gum-Suckers" March

Percy Aldridge Grainger
arr. Glenn Bainum
ed. Mark Rogers

Cathedrals
Aaron Burgess, graduate conductor
Kathryn Salfelder
(b. 1987)

Trauermusik
Dr. Christopher Hughes, guest conductor
Richard Wagner
(1813-1883)
ed. John Boyd

Give Us This Day
I. Moderately Slow
II. Very Fast

David Maslanka
(1943-2017)

Program Notes

The Wheel of Fortune, inscribed with this legend on a thirteenth-century manuscript collection, acts as a motto for one of the monumental musical works of our time: Carl Orff's **Carmina Burana**, subtitled "Profane songs for singers and vocal chorus with instruments and magical pictures."

Orff derived the inspiration and texts for his score from this anthology of songs and poems written in medieval Latin, German, and French by the "goliards" - the vagrant scholars, vagabond poets, and wandering monks of seven hundred years ago. The original manuscript collection was rediscovered in the old monastery, Benedictbeuern, in the Bavarian Alps, by Johann Andreas Schmeller who published it in 1847 under the name *Carmina Burana* (Songs of Beuren). Containing approximately two hundred songs and poems - both sacred and secular - the manuscript ranged in style and content from earthly simplicity to sophisticated symbolism and mysticism, from devotional religious contemplation to unabashed, almost cynical, worldliness.

The origin of the poems - some of which were definitely intended for singing - is obscure. However, since the goliards tempered their Christianity with secular beliefs, the subjects with which the poems deal are as evident today as they were when the poems were written. They are frank avowals of the earthly pleasures: eating, drinking, gambling, love-making; the beauty of life and springtime; the irony and cruelty of fortune (then referred to as "Empress of the World", the ancestor of our own "lady Luck!").

The whole range that reflects the goliards' way of life - its immense gusto and color, its unaffectedness - has likewise been depicted in musical terms by Carl Orff. He exhilarates us with throbbing rhythms and battering-ram tunes, and moves us with chaste tenderness and heartfelt simplicity. This is music which mirrors the timeless qualities of human aspiration and foible; music unique in substance and impact, resplendent with the color and imagination of a truly creative mind.

In arranging carmina Burana for concert band I have attempted to retain the spirit, feeling, and over-all character of the original score, at the same time modifying its length to a duration suitable for programming purposes. The work begins and ends depicting the crushing anguish of the victims of Fortune's ruthless wheel (O Fortuna; Fortuna Imperatrix Mundi); the remaining sections are devoted to the joys of spring and nature, the pleasures of the tavern and the gaming table, the delights of love, the irony of Fate. (Program note by John Krance)

Hahn wrote the ballet **Le bal de Beatrice d'Este** in 1905. Music for winds was in vogue in Paris at the time thanks to the success of groups like Paul Taffanel's *Société de Musique de Chambre pour Instruments à Vent* (Wind Instrument Chamber Music Society) and Georges Barrère's *Société Moderne d'Instruments à Vent* (Modern Wind Instrument Society), both of which were rediscovering the *Harmoniemusik* of Mozart and Beethoven while also commissioning new works like Gounod's *Petite Symphonie*. Hahn may have been inspired by their success - he was definitely involved in a concert of the *Société Moderne* in 1903. That group premiered *Le bal* on March 28, 1905 as part of their tenth anniversary concert.

Le bal presents an imagined evening in the court of Beatrice (1475-1497) of the House Este, a treasured princess of the Italian Renaissance. She became the Duchess of Milan in 1491 when she married Ludovico Sforza. Both were known as patrons of the arts and humanities: Leonardo Da Vinci completed his *Last Supper* under their patronage. They were also known for hosting fine balls. Hahn's composition is in seven movements, scored for 2 flutes, oboe, 2 clarinets, 2 bassoons, 2 horns,

percussion, 2 harps, and piano. It opens with the fanfare, *Entrée pour Ludovic le More*, or Ludovico's entrance music. Three of the inner movements are Renaissance dances (*Lesquercade*, *Romanesque*, *Courante*) interspersed with a portrait of Beatrice's sister Isabella (*Iberienne*), and a musical impression of a Da Vinci painting (*Léda et l'Oiseau*). The *Salut Final au Duc de Milan* puts a regal bookend on the piece. (Program note by Andy Pease)

Mother Earth: A Fanfare is inspired by the following quote from St. Francis of Assisi:

Praised be You, my Lord, for our sister, MOTHER EARTH,
Who nourishes us and teaches us,
Bringing forth all kinds of fruits and colored flowers and herbs.

Australian Up-Country Tune is based on a tune Grainger wrote in 1905 called 'Up-Country Song.' In that tune he had wished to voice Australian up-country feeling as Stephen Foster had with American Country-side feelings in his songs. Grainger used the same melody in his Australian 'Colonial Song' and in his Australian "The Gum-suckers" March. The original choral version was first performed at Grainger's wedding to Ella Viola Storm at the Hollywood Bowl.

"**Gum-sucker**" is an Australian nick-name for Australians born in Victoria, the home state of Grainger. The eucalyptus trees that abound in Victoria are called "gums," and the young shoots at the bottom of the trunk are called "suckers"; so "gum-sucker" came to mean a young native son of Victoria, just as Ohioans are nick-named "Buck-eyes." The leaves of the "gum" trees are very refreshing to suck in the parching summer weather.

Cathedrals is a fantasy on Gabrieli's *Canzon Primi Toni* from "Sacrae Symphoniae," which dates from 1957. Written for St. Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* (lt. 'broken choirs'), which forms the basis of much of Gabrieli's writing. **Cathedrals** is an adventure in 'neo-renaissance' music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.

On December 14, 1844, the remains of Carl Maria von Weber were moved from English to German soil. Wagner composed **Trauermusik** for the torch-light procession to Weber's final resting-place, the Catholic Cemetery in Friedrichstadt. The subtitle to the work, "Funeral Music on Themes of Carl Maria von Weber" is misleading and implies that Wagner borrowed and arranged only on Weber's melodies. Actually, Wagner took both the melody and harmony from Weber. **Trauermusik** is, in fact, Wagner's "band transcription" of Weber's music.

The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this piece is Buddhist. Before composing **Give Us This Day**, Maslanka had recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh 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 Maslanka's estimation it is the issue for world peace. For Maslanka, 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 Maslanka means a true awareness and awareness. **Give Us This Day** gives us this very moment of awareness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

Ithaca College Wind Ensemble Personnel

Piccolo

Julia Muller

Flute

Caitlin Miret
Carmen Vieytez

Oboe

Bethany Cripps
Sarah Pinto
Stefanie Nicou

E-flat Clarinet

Alec Targett

Clarinet

Valerie Nuzzolo
Bryan Filetto
Madeline DeNofio
Rebecca Rice
Steven Foti
Griffin Charyn

Bass Clarinet

Katherine Filatov

Bassoon

Brittany Giles
Olivia Fletcher

Alto Saxophone

Jessica Small
Sara Mercurio

Tenor Saxophone

Scott Byers

Baritone Saxophone

Jared Banker

Trumpet

Matthew Brockman
Kristen Kasky
Aleyna Ashenfarb
Shaun Rimkunas
Kevin Biernat
Michael Salamone

French Horn

Ben Futterman
Patrick Holcomb
Christian DeFreese
Sarah Capobianco

Trombone

Matthew Flores
Andrea Dollinger
Dante Marrocco

Bass Trombone

Johanna Wiley

Euphonium

Christian Dow
Elizabeth Rutan

Tuba

Jasmine Pigott
Jonathan Aldave

Double Bass

Tristen Jarvis

Piano

Joon Sang Ko

Harp

Anna Lenhert
Samantha Turley

Timpani

Dan Monte

Percussion

Leah Gardner
Alex Hoerig
James Hope
Ian Lisi
Julia Lavernoch
Ben Brown-McMillan
Jordan Sonderegger

Ithaca College Wind Symphony Personnel

Piccolo

Leandra Stirling

Flute

Kevin Buff
Abby Ferri
Robyn Leary
Claire Park

Oboe

Hailey Dziendziel
Anton Popov

English Horn

Meagan Priest

E-flat Clarinet

Caleb Will

Clarinet

Jacob Friga
Emma Dwyer
Thea Hollman
Esther Moon
Emma Yusko

Bass Clarinet

Hannah Blanchette

Contra Bass Clarinet

Jeffrey Elrick

Bassoon

Chole Landau
Emily Roach

Alto Saxophone

Ashley Dookie
Dunham Hall

Tenor Saxophone

Kelsey Beyer

Baritone Saxophone

Keilah Figueroa

French Horn

Abby Bracco
Sarah Capobianco
Christian DeFreese
Patrick Holcomb
Sydney Rosen
Kayla Shuster

Trumpet

Matthew Gallego
Caitlin Mallon
Nick Paraggio
Averi Parece
Christopher Pither
Austin Rannestad
Stephen Ryan
Evan Schreiber

Trombone

Eric Coughlin
Kurt Eide

Bass Trombone

Louis Jannone

Euphonium

Cormac Callan
Jasmine Pigott

Tuba

Maggie Broughton
Daniel Rogers

String Bass

Sam Higgins

Piano

Anand Sheshadri

Timpani

Brian Breen

Percussion

Jacob Graham
Alex Hoerig
Cameron Jimenez
Julia Laverneich
Giancarlo Levano
Jordan Sonderegger

Conductors

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).

Benjamin Rochford joined the Ithaca College School of Music in 2016 and currently serves as the Associate Director of Bands. At IC, Rochford conducts the Wind Symphony and Concert Band and teaches courses in instrumental conducting and brass pedagogy. Prior to his appointment at Ithaca College, Mr. Rochford was a Doctoral Conducting Associate and PhD candidate at the University of Florida and also served as Director of Bands at the Valley Grove School District in Franklin, Pennsylvania. While at the University of Florida, his responsibilities included directing the UF Concert Band, assisting with the athletic bands, and teaching courses in conducting, music education, jazz improvisation, jazz history, and philosophy. In addition, Mr. Rochford managed marketing and promotional materials for the band department and assisted with the UF Wind Symphony and Jazz Band. Mr. Rochford completed a bachelors degree in Music Education from Mansfield University of Pennsylvania and a Masters degree in Instrumental Conducting from Youngstown State University in Ohio. Mr. Rochford's primary conducting influences include Dr. David Waybright, Dr. Stephen Gage, Dr. Adam Brennan, and Dr. Nathan Rinnert. Mr. Rochford has also participated in conducting symposiums with Ray Cramer, Tom Leslie, Robert Garofalo, and Ed Lisk, Rodney Dorsey and participated in Beethoven conducting master classes with Svilen Simeonov, director of the Sofia Sinfonietta in Bulgaria. He recently was a participant in a conducting presentation by Craig Kirchhoff at the South Eastern CBDNA conference in Charleston, SC. Mr. Rochford served as Director of Bands at the Valley Grove School District in Pennsylvania where he was responsible for overseeing the entire 5-12 instrumental music program. At Valley Grove, Mr. Rochford directed the district's athletic bands, jazz combo, and elementary, middle, and high school bands. He hosted and managed the PMEA District III Jazz Festival in 2012. He has also given presentation in Pennsylvania, New York, and Florida on a variety of topics including jazz improvisation, rehearsal techniques, student motivation, and authentic student self assessment within the paradigm of Harvard Project Zero and Arts PROPEL. Mr. Rochford is an active free lance trumpet player and has performed with the Erie Philharmonic, Venango Chamber Orchestra, Franklin Silver Cornet Band, and various jazz groups. Mr. Rochford has toured across the United States with wind bands and has performed at Carnegie Hall. Recently, he performed with he American Chamber Winds throughout Italy and Switzerland. He has also performed with a number of notable jazz musicians including Bobby Shew, Wycliffe Gordon, Dennis DiBlasio, George Rabbi, Michael Davis, Dave Pietro, Ingrid Jensen, Ryan Kisor, and Chris Vidala. Mr. Rochford's professional affiliations include the National Association for Music Education, National Education Association, Florida Music Education Association, Florida Bandmasters Association, New York State School Music Education Association, New York State Band Directors Association, Jazz Education Network, and the International Trumpet Guild. He was elected into the Phi Kappa Phi Honors Society in 2012.

Upcoming Performances

Ithaca College Wind Ensemble

Friday, April 27, 2018

7:00PM in Troy, NY

Ithaca College Concert & Campus Band

Wednesday, May 2, 2018

8:15PM in Ford Hall

Ithaca College Bands Ensemble Offerings

Ithaca College School of Music is proud to offer a full complement of large and chamber ensembles. Ensembles hold auditions for membership in the new three-tiered model at the beginning of the year and requirements are published well in advance. If you dream of being a professional musician, just enjoy playing an instrument, or anywhere in between, there is a place for you in IC BANDS! Included in the offerings are eight distinctive ensembles.

Wind Ensemble* (Dr. Christopher Hughes, conductor)

The IC Wind Ensemble is a band of 50 highly qualified graduate and undergraduate students, chosen by audition, and performs a varied repertoire of the highest quality literature for winds. Members of the Wind Ensemble will also perform selections of chamber winds repertoire each semester. The Wind Ensemble is dedicated to professional level performance while fostering the musical growth of its members.

Wind Symphony* (Mr. Benjamin Rochford, conductor)

The IC Wind Symphony is a select ensemble of approximately 60 musicians, chosen by audition. The Wind Symphony exists as a preparatory experience for the Wind Ensemble and provides a challenging musical environment for skilled musicians by performing repertoire that ranges from works for chamber winds, to standards of the band literature, to brand-new works for the wind band medium.

Concert Band* (Mr. Benjamin Rochford, conductor)

The IC Concert Band is an ensemble for underclassmen to learn and upperclassmen to lead the journey to professional level performance. This band provides instruction in ensemble performance skills through quality repertoire that is fit for the student, allowing her / him to have time to assimilate knowledge, skills, and attitudes necessary for advancement into the Wind Symphony and Wind Ensemble or for any future musical endeavors.

Campus Band (Mr. Aaron Burgess & Mr. Gregory Harris, Graduate Wind Conductors)

The Campus Band is a non-auditioned ensemble designed to meet the needs of students from all majors across campus. Music majors are encouraged to enroll while performing on a secondary instrument. This ensemble provides an educational experience and serves as an outlet for students who wish to remain musically active in a less intense setting. The course will be administered by the Director of Bands and conducted by the graduate conducting associates.

* Requires an audition for membership

The IC Bands extend a very special thanks to...

Karl Paulnack, Dean, Ithaca College School of Music

David Pacun, Associate Dean, Ithaca College School of Music

Erik Kibelsbeck, Manager of Concerts and Facilities, Ithaca College School of Music

Alexandria Kemp, Scheduling and Events Assistant, Ithaca College School of Music

Ford Hall Stage Crew

Ithaca College School of Music Wind, Brass, Percussion, and Keyboard Faculty

Becky Jordan, Manager of Ensembles & Kinyon Music Education Collections and her dedicated staff

Kristina Shanton, Music Librarian