

3-7-2018

Concert: Ithaca College Wind Ensemble & Wind Symphony

Ithaca College Wind Ensemble

Ithaca College Wind Symphony

Christopher Hughes

Benjamin Rochford

Gregory Harris

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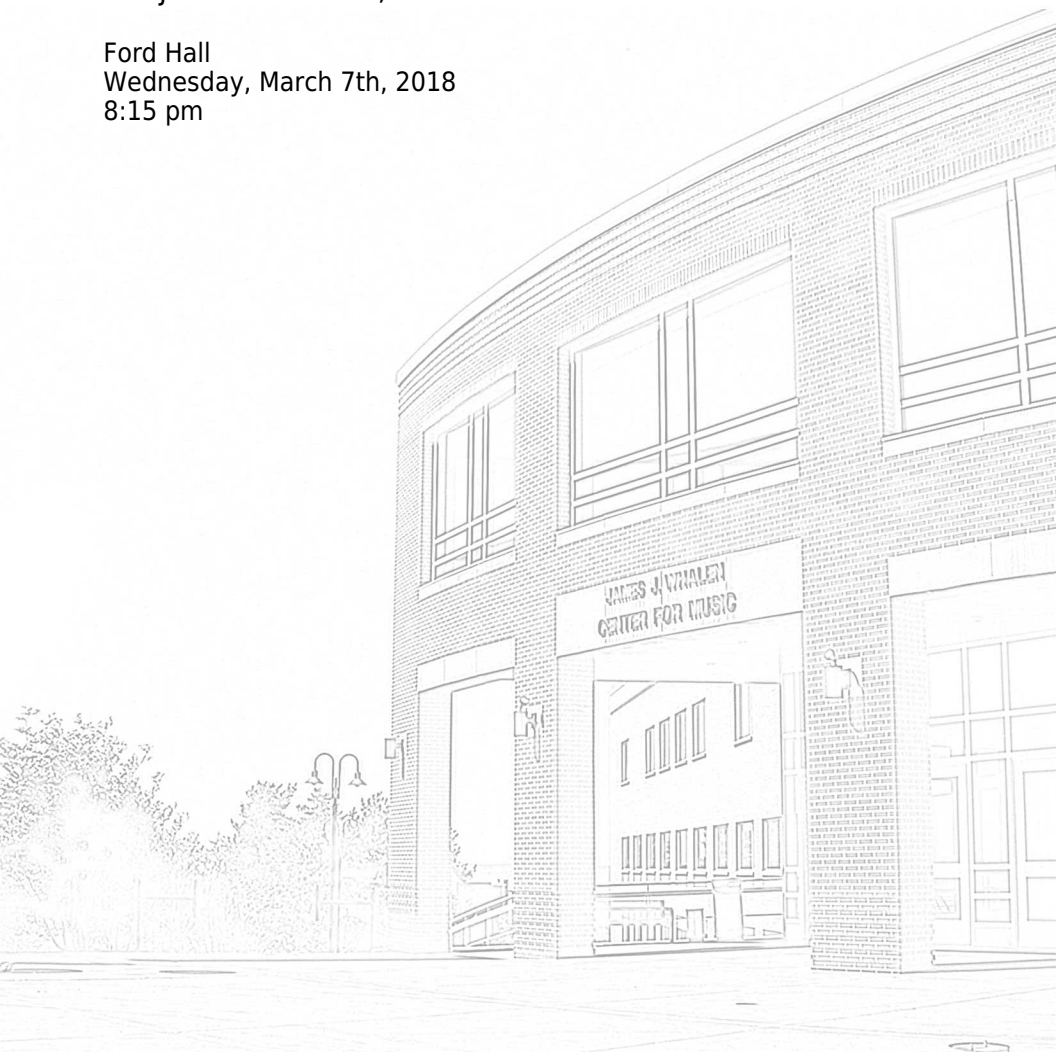
Ithaca College Wind Ensemble

Christopher Hughes, conductor
Gregory Harris, graduate conductor

Ithaca College Wind Symphony

Benjamin Rochford, conductor

Ford Hall
Wednesday, March 7th, 2018
8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Wind Symphony

Armenian Dances

Alfred Reed
(1921-2005)

Bali

Michael Colgrass
(b. 1932)

Enigma Variations

- I. Theme
- II. Variation I (C.A.E.)
- III. Variation IV (W.M.B.)
- IV. Variation V (R.P.A.)
- V. Variation XI (G.R.S.)
- VI. Variation IX (Nimrod)
- VII. Variation XIV - Finale (E.D.U.)

Edward Elgar
(1857-1934)
trans. Earl Slocum

Ithaca College Wind Ensemble

Tocatta and Fugue in D Minor

Johann Sebastian Bach
(1685-1750)
arr. Donald Hunsberger

Blue Shades

Frank Ticheli
(b. 1958)

Symphony No.2: Migration

- I. March
- II. Dreaming
- III. Escape
- IV. Crossing
- V. Beginning

Adam Schoenberg
(b. 1980)

Notes on the Program

Armenian Dances is an extended symphonic rhapsody built upon five different Armenian folk songs, freely treated and developed in terms of the modern integrated wind band. While Alfred Reed has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic, and rhythmic possibilities in keeping with the demands of a symphonic work, as opposed to an individual vocal or choral approach to its performance. Nevertheless, it is hoped that the overall effect of the music will remain true in spirit to the work of this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. (Program note by Dr. Violet Vagramian)

Bali is divided into three main parts: the bright dance rhythms of the gamelan orchestra are the outer sections, and the middle section is a slow lament for the dead, introduced by an explosion representing the 2002 terrorist bombing of the nightclub in the island's capital, Denpasar. The offstage oboes represent peace-loving Muslims, who are the majority, grieving for the victims.

The Balinese have a unique way of dealing with tragedy: they build a spiritual monument on the spot where the event took place as an offering to the gods. Following requiem-like music we hear a gradual build-up of bright sounds representing the sun reflecting off of the icon built to the memory of the dead, which then leads to a return of the dance. (Program note by Michael Colgrass)

The **Enigma Variations** were written for orchestra in 1899 and bore the dedication "To My Friends Pictured Within." The theme and 14 variations belong to the period in which Elgar developed the style that placed him in the front rank of English composers. The immediate success of the opus can be attributed in part to its programmatic characteristics. The theme is pliable, plastic and expressive in itself, tender and noble. Variation I (C.A.E.) is a study of the composer's wife, Caroline Alice. Variation IV (W.M.B.) marches in with the furious energy of the country squire, William M. Baker. Variation V (R.P.A.) takes as its subject a son of Matthew Arnold. Variation XI (G.R.S.) is George R. Sinclair, organist of Hereford Cathedral. Variation IX is called Nimrod. Nimrod is the great hunter of the Bible; "hunter" in German is "Jaeger." So the subject is A.J. Jaeger, publisher. Variation XIV (E.D.U.) is the nickname for Elgar known only to his close friends. Said to depict his struggles and energies, the work is nevertheless concluded non-programmatically so that it caps the series of variations in a broad, triumphant presentation of the original theme. (Program note by Norman Smith)

The **Toccata and Fugue in D Minor** contains virtuosi writing combined with a recitative style that enables the performers to withdraw from a constant rhythmic pulse. Within the toccata itself there resides a freedom of tempo and technical display that is in great contrast to the formality of the various fugal statements and answers. The third part of the toccata serves as a coda-like statement containing a recitative, various changes of texture and tempo, finally arriving at a "Molto Adagio" which closes the section to create a grand A-B-A form for the work.

The Fugue draws its theme from the downward motion of the opening toccata melodic line. It proceeds through numerous development sections until finally arriving back to the free toccata-fantasia style of development. The *Toccata and Fugue in D Minor* is truly a masterpiece of inventiveness that displays the tonal and technical capabilities of either the organ or the wind band. (Program note by Donald Hunsberger)

As **Blue Shades** suggests, the work alludes to the Blues, and a jazz feeling is prevalent - however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung. The

work, however, is heavily *influenced* by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms preclude the work; and many "shades of blue" are depicted from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era. (Program note by Frank Ticheli)

The narrative behind ***Migration*** is inspired by my wife, and her family's journey to America. As she likes to say, "No one leaves where they're from unless they believe that something better awaits them." While writing this piece she and I talked at length about the emotional journey that many immigrants experience. If you don't push yourself to dream about what awaits you, then how do you have the courage to leave behind all that you know? If you don't envision a new home where all of your hopes and dreams can be achieved, then how do you survive in a completely unfamiliar place?

Migration is in five movements:

I. March is the catalyst for change. Whether personal or political, it represents the conflict that is taking place within the country of origin.

II. Dreaming is the vision of what awaits. It is the inspiration that allows one to take the leap and begin the journey.

III. Escape represents the uprooting. Whether crossing illegally, going through Ellis Island, etc. It embodies the anxiety, hope, and fear of leaving everything behind.

IV. Crossing captures the feelings associated with leaving your homeland and entering a completely unfamiliar place.

V. Beginning represents the culmination of the journey. It is the start of a new life where anything is possible. (Program note by Adam Schoenberg)

Ithaca College Wind Ensemble Personnel

Piccolo

Julia Muller

Flute

Caitlin Miret
Carmen Vieyetz
Julia Muller

Alto Flute

Jeannette-Marie Lewis

Oboe

Bethany Cripps
Sarah Pinto
Stefanie Nicou

English Horn

Stefanie Nicou

E-Flat Clarinet

Alec Targett

Clarinet

Bryan Filetto
Rebecca Rice
Steven Foti
Griffin Charyn
Mikaela Vojnik

Bass Clarinet

Katherine Filatov

Contra Bass

Clarinet

Jeffrey Elrick

Bassoon

Brittany Giles
Olivia Fletcher

Contra Bassoon

Cynthia Becker

Soprano Saxophone

Matthew Kiel

Alto Saxophone

Matthew Kiel
Lauren Thaete

Tenor Saxophone

Scott Byers

Baritone Saxophone

Jared Banker

Trumpet

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

French Horn

Benjamin
Futterman
Jeremy Straus
Christian DeFreese
Patrick Holcomb

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

Timpani

Dan Monte

Percussion

Jacob Close
Chelsea Catalone
Leah Gardner
James Hope
Ian Lisi

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
Laura Sefcik
Emma Yusko

Bass Clarinet

Hannah Blanchette

Contra Bass

Clarinet

Jeffrey Elrick

Bassoon

Aiden Braun

Alto Saxophone

Ashley Dookie
Keilah Figueroa
Sara Mercurio
Jessica Small

Tenor Saxophone

Kerri Barnett
Kelsey Beyer

Baritone Saxophone

Travis Murdock

French Horn

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

Trumpet

Matthew Gallego
Elliot Lowe
Caitlin Mallon
Nick Paraggio
Averi Parece
Stephen Ryan
Evan Schreiber

Trombone

Eric Coughlin
Kurt Eide

Bass Trombone

Louis Jannone

Euphonium

Cormac Callan

Tuba

Maggie Broughton
Daniel Rogers

String Bass

Sam Higgins

Piano

Anand Sheshadri

Organ

Michael Stern

Timpani

Brian Breen

Percussion

Jacob Graham
Alex Hoerig
Cameron Jimenez
Julia Laverioich
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 Sinfonieta in Bulgaria. He recently was a participant in a conducting presentation by Craig Kirchoff 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 the 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.

Gregory F. Harris is a Master of Music in wind conducting candidate at Ithaca College in Ithaca, NY where he is a graduate assistant to the director of bands, assistant conductor of the Ithaca College Wind Ensemble and conductor of the Ithaca College Campus Band. He is a 2013 graduate of the University of Delaware where he received a bachelor's degree in music education. From 2015-2017, Harris was the music director at Narragansett Regional High School in Templeton, Massachusetts where he led the concert band, choir, marching band, jazz band, pep band and percussion ensemble. During his tenure, the NRHS music ensembles performed at the Boston St. Patrick's Day Parade, Eastern States Exposition and numerous Massachusetts Instrumental and Choral Conductors Association (MICCA) festivals. Additional responsibilities included teaching music theory I & II, beginning guitar and the history of rock & roll. From 2014-2015, he taught at Northbridge Middle School in Northbridge, Massachusetts. His duties included conducting the concert band, beginner band, group lessons, teaching grades 5-8 general music and assisting Northbridge High School's marching and jazz bands. From 2013-2014, Harris taught K-5th grade general music

and beginner band lessons at Central Elementary and Fred Douglass Elementary in Seaford, DE.

From 2011-2013, Harris was the principal trumpet of the University of Delaware Symphony Orchestra which included a performance in The Salt Cathedral of Zipaquirá, Colombia. During the summer of 2012, he was a hornline member of the Blue Stars Drum and Bugle Corps from La Crosse, Wisconsin. That Fall, he served as the Brass Music Coordinator of the University of Delaware Fightin' Blue Hen Marching Band. Other notable ensembles include the U of D Wind Ensemble, Jazz Ensembles I & II, Trumpet Ensemble and A Bit of Resolve Brass Quintet. His primary trumpet teachers were Laura Grass, Alan Hamant and Robert Skoniczin.

Harris' professional affiliations include the National Association for Music Educators, Massachusetts Music Educators Association, Phi Mu Alpha and the International Trumpet Guild.

Upcoming Performances

Ithaca College Wind Ensemble

Thursday, April 5th, 2018

8:15PM in Ford Hall

Aaron Burgess, graduate conductor

Ithaca College Wind Ensemble & Wind Symphony

Thursday, April 26th, 2018

8:15PM in Ford Hall

Ithaca College Concert Band & Campus Band

Wednesday, May 2nd, 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