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Concert: Brass Choir

Andrew M. Benware

Ithaca College Brass Choir

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Brass Choir

**Andrew M. Benware (MM '08, BM '03),
conductor**

with

Amanda DeMaris (BM '02), soprano

and

Erik Kibelsbeck (MM '01), organ

Ford Hall

Wednesday, December 8, 2010

8:15 p.m.

Program

A Western Fanfare

Eric Ewazen
(b.1954)

Variations on an Advent Hymn

Fisher Tull
(1934-1994)

Sonata sopra Sancta Maria ora pro nobis

Claudio Monteverdi
(1576-1643)
ed.King

Amanda DeMaris, soprano

The Letter

Andrew Thomson (BM '12)
(b. 1988)

Erik Kibelsbeck, organ

Intermission

Canzon Quarti Toni

Giovanni Gabrieli
(1557-1612)
ed.King

Othello; A Symphonic Portrait in Five Scenes for Brass Ensemble after Shakespeare

Alfred Reed
(1921-2005)

I. Prelude (Venice): "The tyrant custom hath made the flinty and steel
couch of war my thrice-driven bed"

II. Aubade (Cyprus): "Good morning, General"

III. Othello and Desdemona: "She loved me for the dangers I had passed,
and I loved her that she did pity them"

IV. Entrance of the Court: "Behold, the Lion of Venice!"

V. Epilogue (The Death of Desdemona): "I kissed thee ere I killed thee:
no way but this..."

Semper Fidelis

John Philip Sousa
(1854-1932)
arr.Allen

Biographies

Andrew 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 in Spring 2011. 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 High School and as Director of Choral Activities at the Peru 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 a member of the Cayuga Vocal Ensemble, Ithaca's professional choir, and also serves 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.

Amanda DeMaris, soprano

Amanda DeMaris has been heard on opera, recital, and concert stages as far west as Los Angeles and as far east as Italy, singing such repertoire as Lucy in *The Telephone*, Damigella in *L'incoronazione di Poppea*, Satirino in *La Calisto*, Papagena in *The Magic Flute*, and various works of G.F. Handel and J.S. Bach, as both a soloist and chorus member. She holds degrees in vocal performance from Ithaca College and New England Conservatory, and is currently a doctoral candidate at Columbia University's Teachers College.

DeMaris is a member of the faculty at Ithaca College where she teaches music theory, sight-singing, and voice. Previously she taught voice as an adjunct faculty member for the Young People's Chorus of NYC, as well as at Columbia University as a graduate assistant, and numerous community schools. She is a member of the National Association of Teachers of Singing, the International Society of Music Education, and Pi Kappa Lambda. DeMaris's conference presentations have included the Voice Foundation's 38th Annual Symposium, and ISME's World Conference in Bologna, Italy.

Erik Kibelsbeck, organ

Erik Kibelsbeck is director of music at St. Luke Lutheran church, music director of the Onondaga Civic Symphony, and Manager of Concerts and Facilities for the Ithaca College School of Music.

Personnel

Trumpet

Frank Blubaugh
Anthony DeLuca
Jason Ferguson
Jennifer Fox
Sam Martin
Alexandra Payton
Aaron Scoccia

Percussion

Heather Hill
Jessie Linden
Keegan Sheehy
Aaron Walters

French Horn

Dana Arbaugh
Ryan Chiaino
Margaret Kelly
Will Larch
Anjali Patel
Emma Staudacher

Trombone

Jeff Dunn
Jenny Grossman
Sondra Thorn

Bass Trombone

Ian Bertucci
Steven Cooney
Liz Waltnam

Euphonim

Emily Forman
Jennifer Strayer
Steve Vaughn

Tuba

Bill Connors
Ryan Hart
Kevin Kozik
Seth Magee

Notes

"A Western Fanfare" is dedicated to the Music Academy of the West in Santa Barbara, California, which commissioned the work in honor of their fiftieth anniversary celebrations. Composed in the spring of 1997, the work was performed throughout the summer season at the Music Academy as a festive concert opener. The fanfare is a bold and uplifting work, reflecting the beauty and excitement of Santa Barbara's famous festival. Although it begins and ends with sonorous low brass and high trumpet flourishes, the middle section of the work is a lilting waltz. In the brief span of three minutes, an snapshot of joyful music making occurs. (notes from the score)

Fisher Tull's "Variations on an Advent Hymn" was composed in 1962 and was premiered that same year with the composer conducting the Sam Houston State University Brass Choir. It stands as a sequel to the "Liturgical Symphony" in that the thematic material was drawn from early church music. The plainsong melody, "Veni Emmanuel" in the Dorian mode, serves as the theme upon which the four variations are based. After this melody is presented by the horns, Variation I reveals a cantus firmus treatment of the thematic fragments punctuated by rhythmic episodes. This leads directly into a slow section featuring a trumpet solo in a melody derived from the inversion of the pitches of the theme set in a bi-tonal harmonic framework. Variation III features a virtuosic tuba solo in further development of the theme in intricate rhythms and shifting meters. A passacaglia introduces the final variation in which the texture undergoes gradual complexity in preparation for the climactic statement of the theme by the horns. (notes from the score)

The "Sonata sopra Sancta Maria ora pro nobis" by late Italian Renaissance composer Claudio Monteverdi borrows the opening vocal phrase from the Litany of the Saints and reiterates it in the soprano voice eleven times over a sonata for eight instruments. In general, the structure of the Sonata resembles, on a very large scale, that of a typical late sixteenth-century instrumental canzona, comprising a series of loosely related sections with repetition of the opening material at the end. As with the adaptation of the "L'Orfeo" toccata to "Domine ad adiuvandum," a liturgical chant is superimposed on the instrumental composition, which could easily stand alone. (notes by Jeffrey Kurtzman)

Of his piece "The Letter," composer Andrew Thomson writes: "In the fall of 2007 while a Marine at the Navy School of Music, I began to work on a short improvisation of the "Marine's Hymn." As I worked with the music, I realized that I wanted to write a piece for my brothers and sisters with whom I had trained and worked since my enlistment. During that time, I came upon a journal entry from Iraq written by SPC

Jerry R. King, a U.S. Soldier who was killed on April 21, 2007 when suicide bombers exploded two dump trucks outside his combat outpost in Sadah. His words inspired "The Letter," a ten-minute programmatic work to describe the life of a service member. The piece opens at home, shifts into a brief moment of training, and then moves into war and its aftermath. The last portion is an uplifting of all out troops both past and present. May they come home safely to fight another day."

Although Gabrieli was fluent in many of the compositional avenues of the time, he is perhaps most noted for his sacred music, both for voice and for instruments. This could be attributed, in large part, to his post as principal organist at St. Mark's in Venice, and the need for musical output to fulfill employment obligations. "Canzon Quarti Toni" is part of Gabrieli's "Sacrae Symphoniae," a collection of works first published in 1597 which exploits a polychoral style, typifying Gabrieli's use of carefully specified groups of instruments and/or singers, with precise directions for instrumentation, often in more than two groups. The canzona in this particular collection seem to move away from the technique of merely echoed antiphony and towards a model in which musical material is developed by successive choral entries.

The works of William Shakespeare, some four hundred years old now, undoubtedly have inspired more musical compositions than those of any other writer in the English language. "Othello" is a concert suite whose movements each characterize the mood or feelings generated by a scene from the play, and is prefaced by a quotation from the text. The first movement establishes at once the tense, military atmosphere that pervades so much of the play. The second movement is a morning song, or serenade, played by itinerant musicians under Othello and Desdemona's window. The third movement portrays the deep feeling between Othello and Desdemona, passionate yet tender, while the fourth movement is an amalgam of Shakespeare's Act IV, Scene 1 and Boito's handling of essentially the same action in his libretto for Verdi's opera. The fifth and final movement is a summation of the music an final resolution of the tensions heretofore generated, summing up all the wrenching apart of human nature that has preceded it. (notes from the score)

"Semper Fidelis" is considered by many musicians to be Sousa's most musical and inspired march. Dedicated to the U.S. Marine Corps, and subsequently adopted as its official march, he once described his feelings concerning its creation: "I wrote "Semper Fidelis" one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico." Part of the trio was taken from his first trumpet book, "Trumpet and Drum," published two years earlier in 1886. In his book "The Works of John Philip Sousa," Paul Bierley describes how this march was premiered during a parade for President Harrison, members of Congress, and an immense number of invited guests. As Sousa's Band came into view and reached the reviewing

stand on Pennsylvania Avenue, the trumpet section (with ten extra members) pealed out the theme in the trio. "Nothing like it had ever been heard there before....It was a proud moment for us all." The Marine Band played this march in dirge time during Sousa's 1932 funeral procession. (notes by Norman E. Smith)

About This Ensemble

The Brass Choir, conducted this year by Andrew Benware, rehearses twice a week and performs 2-4 times per year, both in Ford Hall and for campus events such as the annual Veteran's Day Celebration. Their focus is music for brass (sometimes with percussion), including some repertoire from the British Brass Band tradition.

The ensemble was founded in 1971 by Herbert C. Mueller. A renowned trumpet performer and brass pedagogy specialist, Mueller was Professor of Trumpet at Ithaca College from 1971-1985. Throughout the three decades of its existence, the Ithaca College Brass Choir has developed a focus on brass performance excellence and education. In learning and performing a wide variety of brass ensemble literature, brass performance and education majors have the opportunity to develop their playing and teaching skills. Recent performances have included Dukas' Fanfare pour précéder "La Peri" Dahl's Music for Brass Instruments, Hazell's Three Brass Cats, Tomasi's Fanfares Liturgiques, Copland's Fanfare for the Common Man, and the New York premiere of Dana Wilson's Last Ride to Solutr . With frequent off-campus performances and clinics, the Ithaca College Brass Choir endeavors to share their music with public school students, area churches, and the community at-large. Recent appearances included clinics at the New York State (NYSSMA) Conference and the MENC Eastern Conference and performances at the Syracuse University Brass Ensemble Brass Festival.

Ithaca College School of Music

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems through the country; music therapists, composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a 100% job placement for music education graduates, and 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

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