

3-4-2019

Concert: Ithaca College Wind Symphony and Concert Band

Benjamin Rochford

Joseph Missal

Alyssa Comeau

Ithaca College Wind Symphony

Ithaca College Concert Band

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs

Part of the [Music Commons](#)

Recommended Citation

Rochford, Benjamin; Missal, Joseph; Comeau, Alyssa; Ithaca College Wind Symphony; and Ithaca College Concert Band, "Concert: Ithaca College Wind Symphony and Concert Band" (2019). *All Concert & Recital Programs*. 5345.
https://digitalcommons.ithaca.edu/music_programs/5345

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

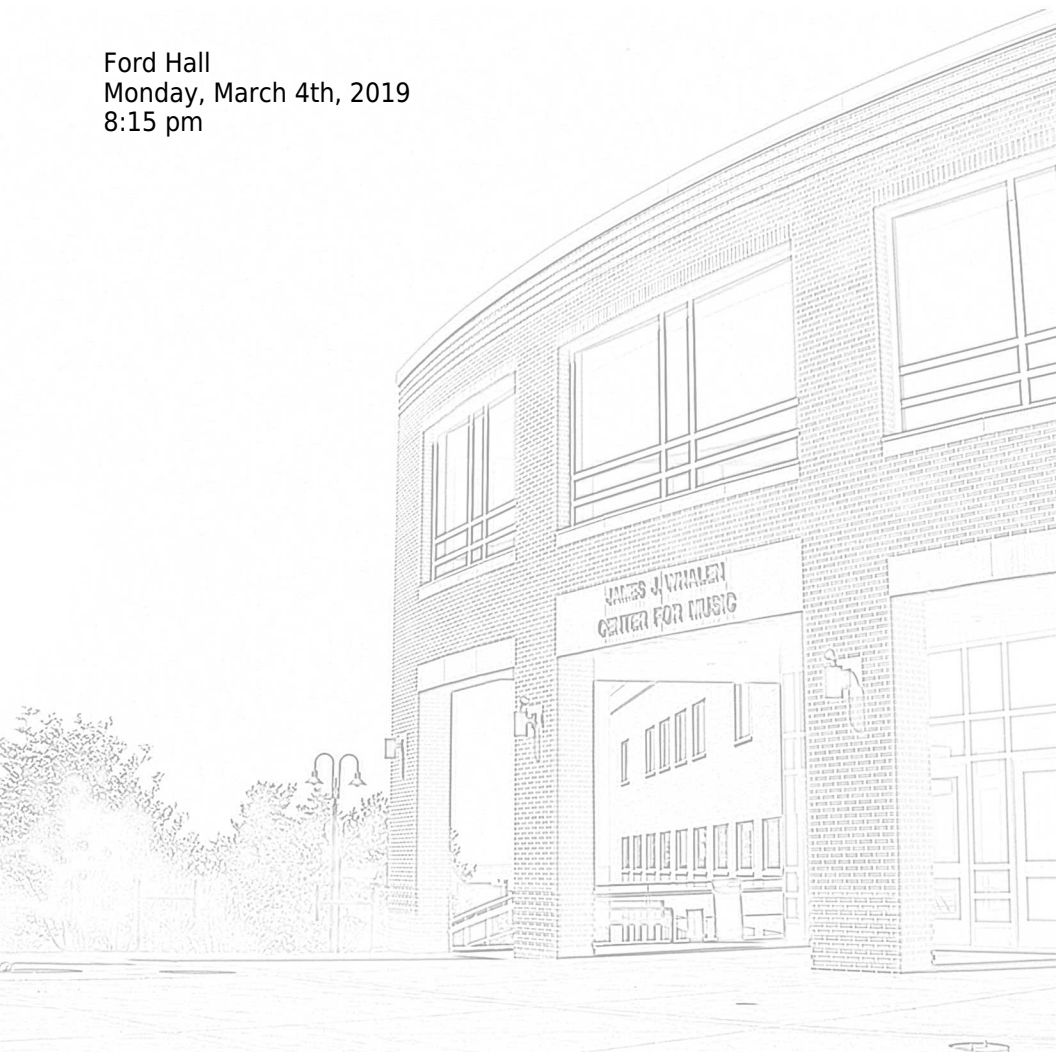
Ithaca College Wind Symphony and Concert Band

Benjamin Rochford, conductor

Joseph Missal, 2019 Arnald Gabriel Visiting Wind Conductor

Alyssa Comeau, graduate conductor

Ford Hall
Monday, March 4th, 2019
8:15 pm



ITHACA COLLEGE

School of Music

Program

Concert Band

Kirkpatrick Fanfare

Andrew Boysen Jr.

Themes from "Green Bushes"
Passacaglia on an English Folksong

Percy Grainger
arr. Larry D. Daehn

Dr. Joseph Missal, 2019 Arnald Gabriel Visiting Wind Conductor

Salvation is Created

Pavel Tchesnokov
arr. Bruce Houseknecht

Prelude, Siciliano and Rondo

*Prelude
Siciliano
Rondo*

Malcom Arnold
arr. John Paynter

Undertow

John Mackey

Intermission

Wind Symphony

Folk Dances

Dmitri Shostakovich
ed. H. Robert Reynolds

Dr. Joseph Missal, 2019 Arnald Gabriel Visiting Wind Conductor

The Engulfed Cathedral

Claude Debussy

An American Elegy

Alyssa Comeau, graduate conductor

Frank Ticheli

Symphony for Band (No. 6)

*Adagio allegro
Adagio sostenuto
Allegretto
Vivace*

Vincent Persichetti

Concert Band Personnel

Flute

Mariel Christiana
Myah Frank
Laurie Hall
Leah Missall

Oboe

Courtney Webster
Hannah Witmer

Clarinet

Jenna Beaudoin
Rebecca Butler, Bass
Caitlin Dansereau
Maria Vincelette

Bassoon

Anna Bornstein
Nathaniel Finke

Saxophone

Alex Dietz, Baritone
Louis Disen, Tenor
Nicole Millmann, Alto
David Florentin, Alto

Trumpet

Jason Bennet
Andrew Nolish
Miranda Lape
Jason Springer
Alex Stuart

Horn

Sarah Capobianco
Caeli Carrol
Baily Mack
Mark Melchionna

Trombone

Ethan King, Bass
Eoin Lynn
Sean Stouffer

Euphonium

Cormac Callan

Tuba

Jon Aldave

Timpani

Kristian LaBrie

Percussion

Isaiah Delgado
Katie Imes
Gregory Savino
Henry Sauer
Anna Young

Wind Symphony Personnel

Flute

Kevin Buff, Piccolo
Julia Muller
Claire Park
Catherine Sangiovanni

Oboe

Steven Bluestein
Kathleen Cadorette
Hailey Dziendziel

Clarinet

Mariana Batista
Mikaela Comas
Rebecca Rice
Laura Sefcik, E-flat
Ciara Solby
Mikaela Vojnik
Morgan Volk, Bass
Caleb Will

Bassoon

Chloe Landau
Paige Ramkissoon
Noah Stroka

Saxophone

Alice DeRagon, Tenor
Kyle Kelley, Alto
Alex Kelsey, Baritone
Amanda Swatling, Alto

Horn

Sarah Capobianco
Christian DeFreese
Sara Hendi
Charlotte Povey
Kayla Shuster

Trumpet

Jay Bradley
Hayden Bustamente
Matt Gallego
Averi Parece
Stephen Ryan
Kristen Warnokowski

Trombone

Julianna Bourgeois
Ethan King
Dante Marrocco, Bass

Euphonium

Cormac Callan
Rosemary Hoitt

Tuba

Jon Aldave
Daniel Rogers

Double Bass

Matthew Suffern

Piano

Yuhe Wang

Timpani

Jacob Graham

Percussion

Scott Bruce
Sirena Chargualaf
Ratewennio George
Peter Jensen
Colin Kelley
Caitlin Mellen
Jake Staffin

Program Notes

Kirkpatrick Fanfare

Kirkpatrick Fanfare was Commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. The work has a definite Irish flavor, including a strain of "Danny Boy." The "fanfare" theme features driving rhythms and exciting brass figures, making this a dramatic and exciting work.

Program note by composer

Themes from "Green Bushes"

Greenbushes was written by Percy Aldridge Grainger in London and Denmark between 1905 and 1906. Sources for the composition were: 1). A folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset, and 2) the singing of Mr. Joseph Leaning at Brigg, Lincolnshire collected by Grainger on August 7, 1906. *Greenbushes* was apparently a widely known melody. Grainger accumulated ten different variations of it during his folksong-collecting career, and used one of them as the final movement of his *Lincolnshire Posy* in 1937. Though the song is of English origin, it has also been found in Ireland and America.

Program note from score

Salvation is Created

Salvation is Created is by Pavel Tschesnokoff, who belongs to a late-Romantic group of Russian "Spiritualist" composers that include Bortniansky and Gretchaninoff. Tschesnokoff wrote a choral conducting text and produced more than 500 choral works; the choral nature of this work is as resplendent as the transcription is classic. The simple musical form comprises two stanzas. Horn and clarinets, then the trombone section, carry the melodic "question," and the full ensemble supports the "answer" each time. The text of this well-known hymn of praise from the Russian Orthodox Church follows:

*Salvation is created, for all nations;
so now we praise thee, Lord God Almighty,
O Lord over all, Alleluia.*

Program note by Brian Casey

Prelude, Siciliano, and Rondo

Prelude, Siciliano, and Rondo was originally written for the brass bands for which England is well-known. It was titled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithful retains the breezy effervescence of the original composition. All three movements are written in short, clear five-part song forms. The *Prelude* begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Program note by transcriber

Undertow

Prelude, Siciliano, and Rondo was originally written for the brass bands for which England is well-known. It was titled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithful retains the breezy effervescence of the original composition. All three movements are written in short, clear five-part song forms. The *Prelude* begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Program note by transcriber

Folk Dances

Composed in Shostakovich's light-hearted style, this single movement work is filled with the joy and exuberance of the Russian people. The many folk melodies are combined in a string so that musical energy abounds and the spirit of folk dances can easily be imagined. The first version of Dmitri Shostakovich's composition was instrumented by M. Vakhutinsky for Russian Bands.

Program note by the editor

The Engulfed Cathedral

In this transcription of Debussy's *The Engulfed Cathedral*, Patterson tried to create a work displays the tonal beauty as well as the power and grandeur of the modern symphonic band. Unusual instrumental combinations have been used throughout, and great care has been given to subtle shadings of color and texture. The Engulfed Cathedral (*La Cathédrale engloutie*) is No. 10 Book 1 of Claude Debussy's Preludes; it is one of his best known and most popular works, not only in its original version for solo piano, but also in its numerous transcriptions, the most notable of which is the orchestral setting by Leopold Stokowski. The Engulfed Cathedral depicts an old legend from Brittany: To punish the people for their sins, the *Cathedral of Ys* is engulfed by the sea. Each sunrise the townspeople watch as the sunken cathedral rises from the water....and then sinks slowly into the ocean.

Program note by Merlin Patterson

An American Elegy

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. Ticheli hopes the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings. The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods – hope, serenity, and sadness – become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice – a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

Program note by the composer

Symphony for Band (No. 6)

The *Symphony for Band* was commissioned and premiered by the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled "Symphony for Winds," following, as it did, his *Symphony No. 5 for Strings*. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. Persichetti's *Symphony for Band* was in many ways a departure from the established concepts of band works that it influenced the attitudes of generations of composers." The four movements have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent *Allegro*. The standard exposition, development, and recapitulation of sonata form are in the *Allegro*, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night," from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

Program note by Frederick Fennell

Biography

2019 Anrald Gabriel Visiting Wind Conductor

Dr. Joseph Missal is Director of Bands and Professor of Conducting at Oklahoma State University. In this capacity, he conducts the Wind Ensemble and guides all aspects of the OSU Band Program. Dr. Missal also directs the graduate conducting program, teaches undergraduate conducting, and serves as Coordinator for Wind and Percussion Studies. He holds a Bachelor of Music in Instrumental Music Education from Michigan State University, a Master of Music in Wind Conducting from the University of Cincinnati College-Conservatory of Music, and a Doctor of Musical Arts in Wind Conducting from the University of Colorado.

His ensembles have performed for conventions of the Japan Band Clinic, British Association of Symphonic Band and Wind Ensembles, World Association for Symphonic Bands, the College Band Directors National Association, National Band Association, the Sonneck Society, Kappa Kappa Psi/Tau Beta Sigma, Oklahoma Music Educators Association, the Percussive Arts Society, and the Western States Collegiate Wind Band Festival. He has received praise from composers David Maslanka, Karel Husa, Cindy McTee, Joel Puckett, D.J. Sparr, Steven Bryant, Scott McAllister, Michael Daugherty, Frank Ticheli, Shafer Mahoney, Kathryn Salfelder, Roshanne Etezady, Donald Grantham, Dan Welcher, John Mackey, Dana Wilson, and others for his expressive interpretations of their music.

Dr. Missal has appeared as a guest conductor throughout the United States, Canada, Europe, Japan, and Israel. His writing has been published in the CBDNA Journal, the Canadian Band Journal, and the GIA Teaching Music through Performance in Band. Dr. Missal is a past President of the Southwest Division of the College Band Directors National Association and the Big Twelve Band Directors Association. He has also served as a guest conductor for the Midwest International Band and Orchestra Clinic, the International Trombone Association, and the United States Army Field Band. Dr. Missal is an elected member of the prestigious American Bandmasters Association.

The IC Bands would like to extend a very special thank you 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

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

Upcoming Performances

Ithaca College Wind Ensemble and Wind Symphony Lincoln Center Preview Performance

Thursday, April 25, 2019

8:15pm, in Ford Hall

Ithaca College Wind Ensemble and Wind Symphony Lincoln Center Performance

Saturday, April 27, 2019

8:00pm, Alice Tully Hall at Lincoln Center

Ithaca College Concert Band and Wind Symphony

Friday, May 3, 2019

8:15pm, in Ford Hall

Ithaca College Campus Band

Sunday, May 5, 2019

8:15pm, in Ford Hall