3-21-1996

Concert: Ithaca College Trombone Troupe & Eastern Trombone Workshop Loboda Studio

Ithaca College Trombone Troupe
Harold A. Reynolds
Paul Goldstaub
Rodney Winther

Eastern Trombone Workshop Loboda Studio

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"It is my plan to build a school of music second to none."

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE TROMBONE TROUPE

Harold A. Reynolds, director

Assisted by:
Paul Goldstaub and Rodney Winther,
guest conductors

Salvation Is Created

Pavel Tschesnokov
arranged by Charles De Paolo

Three Moods for Trombone Choir (1993)*

Ritmico
Amoroso, mysterioso
Spiritoso

Frank H. Siekmann
(b. 1925)

Venetian Echoes (1989)*

Paul Goldstaub
(b. 1947)

Seven Arrows (1991)

The New Sweet Earth
The Medicine Wheel
Soaring Eagle
Otter, Wolf, Coyote, Prairie Bird
Burial Ground, a Sacred Place
The Hunt (Buffalo, the Gift)
Sun Dance

John Harmon
(b. 1939)

Love Feast of the Apostles

Richard Wagner
arranged by Paul Hunt

* commissioned by the Ithaca College Trombone Troupe

EASTERN TROMBONE WORKSHOP
LOBODA STUDIO
Thursday, March 21, 1996
5:00 p.m.
Program Notes

_Salvation is Created_, originally a choral work by Pavel Tchesnokov, was arranged for two choirs of trombones by Charles DePaolo, a 1988 graduate of Ithaca College. Chuck completed his masters degree in music from the Penn State University in 1990 and has been the Sheet Music and Publications Manager at Hickey’s Music Center in Ithaca.

_Three Moods for Trombone Choir_, by Frank H. Siekmann, was commissioned by the Ithaca College Trombone Troupe in 1993. The premiere of the work was at the Fourth Annual Frühling Posaunen in Rochester, New York in the spring of 1993.

The first movement is marked Ritmico and is characterized by many changes in meter and key plus the shifting of lead lines among the seven instrumental parts which comprise the choir.

The second movement begins Amoroso in e flat major and evolves, through several key changes, into Mysterioso. As in the first movement, there is a da capo returning it to the original tonality.

The third movement is Spiritoso and is predominantly in six-eight rhythm, similar to that of a tarantella. In this movement, members of the choir supplement the trombone sound with various non-technical percussion instruments.

Paul Goldstaub’s _Venetian Echoes_ was commissioned by the Ithaca College Trombone Troupe and Dr. Hal Reynolds to honor Allen E. Ostrander. The piece was first performed in March, 1989 at the New York Conference for Brass. In addition to numerous performances by the Trombone Troupe and other college trombone choirs, an ensemble of college and university trombone professors performed the work at the International Trombone Association Workshop held at the Eastman School of Music in 1992. Abbie Conant directed the European debut of the piece at a music festival in Italy in 1995.

_Venetian Echoes_ was written for two groups of four trombone parts, at times in opposition to one another and at other times in perfect harmony with each other. The piece very effectively emulates the wonderful textures and tonalities that one can imagine the Gabrielis experienced often with their music in St Mark’s Cathedral.

The title refers, of course, to the famous antiphonal music of Venice, echoing throughout the public places and large churches in that glorious city. However, the title is also meant to suggest that the past and present are attached, and that past is recalled, or echoed, in the present.
Seven Arrows, by John Harmon, was inspired by Hyemeyohsts Storm’s book of the same name. The seven movements of the work, which do not specifically identify the "seven arrows," are symbolically representative of some of the spirits that "the People" recognize and honor in both animate and inanimate objects. Though some of the movements are connected, each movement is unique and is undoubtedly meant to suggest certain aspects of a specific spirit or philosophy embraced by the Cheyenne People. Perhaps the following excerpt from the introduction to the book speaks more poignantly of these matters:

"There are many old Stories told within Seven Arrows. These Stories were used among the People to teach the meaning of the Sun Dance Way. They were themselves a Way of Understanding among the People, and also between different Peoples. Because the People did not have a written language, these Stories were memorized and passed down in one way through countless generations."

"The Stories are about both animals and people. You will find Stories about Mice, Wolves, Raccoons, Otters and Buffalo. Every Story can be symbolically unfolded for you through your own Medicines, Reflections and Seekings. As you do this, you will learn to See through the eyes of your Brothers and Sisters, and to share their Perceptions."

"Das Liebesmahl der Apostel" was written for men’s chorus and orchestra by Richard Wagner in 1843. The American premiere of the work was presented in New York City with the men of Westminster Choir College and the New York Philharmonic Orchestra under Pierre Boulez in 1976. Dr. Paul Hunt, Professor of Trombone at Bowling Green State University and former trombone professor at Ithaca College, transcribed the work for three separate groups of trombones. Certainly any work by Wagner for trombones is a fitting program piece, and this transcription is no exception.

Biographies

Dr. Paul Goldstaub is Composer-in-Residence for the dance program at Eastern Michigan University in Ypsilanti. For a number of years, he taught theory, sight-singing and orchestration at Ithaca College. His latest piece, for soprano, guitar, harp and bass, was premiered in February by the Society for New York in Syracuse, New York and his articles on the teaching of improvisation was just published in the Music Educators Journal. He frequently presents workshops on improvisation, and will be a featured guest clinician at the NYSSMA Conference in Rochester, New York, in August 1996.
Dr. Goldstaub's compositions have been performed by the St. Paul Chamber Orchestra, the Guthrie Theater, the Cincinnati Opera, most of the ensembles at Ithaca College, and in Carnegie Hall. His opera *The Marriage Proposal* was produced off-off-Broadway. He earned the D.M.A. degree at the Eastman School of Music.

**John Harmon**'s life as composer and performer since he graduated cum laude as a composition major from Lawrence University in 1957 has been exciting and varied. First came a summer of study with the legendary Oscar Peterson, then extensive experience as a pianist and arranger in New York City and as a leader of a jazz trio that toured Europe in 1963. On his return to the United States he recorded the LP album *Lost in Sound* with jazz saxophonist Yusef Lateef, and soon after returned to school at the State University of New York at Buffalo, where he studied with Belgian composer Henri Pousseur. He received the master's degree in composition in 1968. From 1971 to 1974, Harmon was director of jazz studies, a program he founded at Lawrence University and, in 1974 was co-founder of the critically acclaimed, contemporary nonet. "Matrix," with whom he has recorded five albums. 1980 saw a commission by the Duluth Symphony to write a tone poem for orchestra and Bobby Shew, great jazz trumpet and flugelhorn player; *Wolf River* was the result, and the work was premiered in the summer of that year and again in 1985 with Shew as soloist with the Santa Fe Chamber Orchestra before the International Trumpet Guild convention in New Mexico.

In 1981, Harmon turned to composing wind and brass music for school groups, producing more than twenty works over the next ten years for concert band or wind ensemble, most of which were composed during in-school residencies. Hence, there are band pieces for elementary through high school level.

Harmon's most ambitious large scale work to date, *Cry of the Owl* was commissioned and published by Opus One Music and was premiered in Madison in 1994. *Spirit Eagle* for chorus and piano was commissioned and premiered by the Eastern "A" Montana Choral festival in March of 1994. Chamber music commissions were extensive and brought forth *Capricious Winds* and *Enchanted Woods*, Mustang (for eight trumpets) premiered at the Eastman School of Music, *Autumnal Winds* for trombone quartet, *Secrets* for trumpet and piano, *Moon Flower* for solo piano, and three solo works for trombone and piano: *Of Clowns and Dreams*, *Seas of Sweet Water*, and *Tomorrow River*, the latter commissioned by bass trombonist Thomas Everett of Harvard University.

Throughout this active period composing, Harmon remained committed to performing. In 1981 the group "Fire and Ice" was formed and produced two recordings, *Island Dancer* in 1983 and *Sweet Thunder* featuring vocalist Janet Planet in 1986. A still available cassette, *Sundowner*, preceded his current quartet, "Wolf River" which includes John Kirchberger, woodwinds, John
Gibson, bass, and Dane Richeson, drums. In 1992 after more than ten years, the “Matrix” ensemble reunited for a series of concerts in the Milwaukee area which featured a tribute to Miles Davis as Harmon composed *Proud Flesh*.

John Harmon’s titles reflect his love and animals and the outdoors, native American Indian folklore, innocence, and a gentle, graceful, simple persona. His future plans include composing music for the very young, a “Small Fry Series,” which grew out of his experience during several school residencies.

Few composers have explored as many musical directions as passionately. John Harmon, as composer and pianist, has reached the lives of thousands. Now, after many years his music is available from some ten publishers.

**Frank Siekmann**, a native Staten Islander, studied music and music education at New York University and Columbia University. Prior to becoming Professor of Music at Kutztown State College in 1966, he taught in the public schools of Delaware, New Jersey and New York and was Director of Bands at the University of Vermont. At Kutztown (now Kutztown University of Pennsylvania) he served for a number of years as Director of the College Orchestra, Chairman of the Music Department, teacher of music literature and theory, composition and arranging. Retired after a total teaching career of 41 years, he continues to direct the Senior Choir (since 1972) at St. John’s United Church of Christ, Kutztown.

Dr. Siekmann’s writing activities have included compositions and arrangements for the myriad musical organizations with which he has been associated. Among his over thirty published works are pieces for beginning and concert band, choir, woodwind, brass and percussion ensembles.

Since 1976 he has focused much of his writing on trombone, resulting in three concerti: for Seidel and the Reading Symphony, for Charles Vernon, Bass Trombonist with the Chicago Symphony, and for Joseph Allesi, Principal Trombonist with the New York Philharmonic. Other commissions include works for Douglas Yeo, Bass Trombonist with the Boston Symphony, Dr. Randy Kohlenberg, University of North Carolina, and Dr. Harold Reynolds, Ithaca College. In 1984 he founded a publishing firm, Brelmat Music, named after children Bruce, Ellen and Matthew. He resides in Kutztown with his wife, Doris.

**Rodney Winther** is director of bands and associate professor of music at Ithaca College. Conductor of the Ithaca College Wind Ensemble since 1982, Mr. Winther also teaches graduate and undergraduate conducting, wind literature, and directs the master’s program in wind conducting. Known for his championing of contemporary music, Mr. Winther has conducted the premiere performances of works by such distinguished composers as David Amram, Roger Nixon, Raymond Premru, Dana Wilson, and others.
Mr. Winther's frequent appearances as a guest conductor and clinician have taken him across the United States and abroad, including the Republic of Malaysia as a cultural specialist sponsored by the United States Information Agency. Since 1993 he has been invited to England on seven separate occasions including the past three summers for his Conducting Workshops which have been held in both London and at the University of Kent at Canterbury. Mr. Winther has also conducted the Kent Youth Wind Orchestra three years at their summer course in Benenden, Kent, with additional concerts at Fairfield Hall in Croydon and the University of Huddersfield for the annual BASBWE Conference. This past year in the United States, he conducted various festival bands in Pennsylvania, Virginia and New York, in addition to All-State groups in Alabama, Vermont and Massachusetts. This past January brought his first engagement with the United States Navy Band as he was invited to guest conduct this auspicious ensemble at the 19th International Saxophone Symposium. His recordings with the Ithaca College Wind Ensemble (Mark Records) have brought them national and international recognition, having been played on National Public Radio stations here and in Europe, as well as the BBC in England. Included on these releases are premiere recordings of works by Joseph Schwantner (From a Dark Millennium), Dana Wilson (Piece of Mind), Guy Woolfenden (Illyrian Dances), and Frank Ticheli (Music for Winds and Percussion), Warren Benson (Adagietto) and David Amram (Andante and Variations on a Theme for Macbeth).

Mr. Winther holds degrees from the University of Idaho (M.M. and B.Mus.Ed.) and was in residence at the Eastman School of Music for two years while working toward the D.M.A. degree in conducting. In addition to extensive public school teaching, he has also taught at Walla Walla College, Purdue University and Oregon State University. While at the Eastman School he served as an assistant conductor of the Eastman Wind Ensemble and Wind Orchestra, studied privately with Donald Hunsberger and David Effron, and taught undergraduate conducting.

Harold Reynolds was born in 1943 in San Antonio, Texas. Following graduation from Highlands High School in 1961, he attended Sam Houston State University and St. Mary’s University where he earned a Bachelor of Music Education degree. Following a four year tour of duty in the United States Navy, which included duty in Norfolk, Virginia, San Diego, California, Viet Nam, and Charleston, South Carolina, Hal began his instrumental music teaching career in San Antonio. He earned the Master of Education degree from Southwest Texas State University in 1976, and the Doctor of Musical Arts degree from the Eastman School of Music in 1989.

Throughout his undergraduate studies, military obligations, and extensive teaching career, Hal has maintained an active and varied performing career. He served as Assistant Principal Trombonist with the San Antonio Symphony, as well as Principal Trombonist with the Charleston Symphony Orchestra,
Orchestra San Antonio, the Greensboro Symphony Orchestra, the Greece Symphony Orchestra, New York, the San Antonio Brass, and the Tri-Cities Opera Orchestra. He is also a regular substitute with the Syracuse and Binghamton Symphony Orchestras. Reynolds is an active jazz performer as well. He has toured with the Johnny Carson Night Club Circuit Band throughout Texas and Oklahoma in the 1970's and has played lead trombone on numerous road show bands backing entertainers such as Jerry Lewis, Doc Severenon, Frank Gorshin, Teresa Brewer, Telly Savalas, James Brown, Bob Hope, Martha Ray, Sonny and Cher, Charlie Pride, Eddie Daniels, Frank Sinatra, Joe Williams, Natalie Cole, and others.

Reynolds has been soloist with many college and high school ensembles and has been guest soloist with the Greensboro Symphony Orchestra, the United States Navy Band, the San Antonio Brass, the Ithaca Community Band, and the Onondaga Community Band. He will be a featured soloist with the United States Army Band this Saturday evening.

Hal is currently Associate Professor of Trombone at Ithaca College. In addition to his teaching duties at the college, he often serves as a classical and jazz clinician and adjudicator throughout New York State and along the East coast. He plays Edwards trombones exclusively.

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Maria Portello-Swagel
Colette Routel
Sarah Jane Sholeen
Tim Speicher-bass
Karen Storms
Karl Swearingen*-bass
Brian Thomas
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* Ithaca College Faculty Member
The Ithaca College School of Music has one of the largest undergraduate music programs of any private, non-doctoral degree granting institution in the United States. Long known for its emphasis on music performance coupled with a practical approach to music education, many leading professional performers and music educators are counted among Ithaca College School of Music alumni.

Most undergraduates at Ithaca College enroll in the Bachelor of Music program, majoring in performance, music education, composition, jazz studies, or music theory. One of the most useful and popular programs combines music education and performance. This nine semester course of study prepares the student for a career in music education while also fulfilling all requirements for the degree in music performance. The Bachelor of Music in Combination with an Outside Field provides the student with the opportunity for strong musical training while also providing sufficient time for an emphasis or extensive minor outside of music. Some of the more popular fields include business and audio production. Students desiring a large amount of liberal arts may choose a music major in the Bachelor of Arts degree. A degree program in Musical Theater, offered jointly by the Department of Theater and the School of Music, serves those students interested in both theater and music. The Ithaca College School of Music also offers master's degrees in music performance, music education, composition, conducting, music theory, and Suzuki pedagogy in strings or piano.

Throughout their course of study, music students perform in major ensembles chosen from the Symphony Orchestra, Wind Ensemble, Concert Band, Symphonic Band, Choir, Chorus and Women's Chorale. In addition, many participate in the Chamber Orchestra, Jazz Workshop, Percussion Ensemble, Guitar Ensemble, Vocal Jazz Ensemble, Madrigal Singers, Brass Choir and Opera and Musical Theater Workshop. Regardless of the students' degree program, Ithaca College values the importance of performance.