

4-25-2019

Concert: Our History, Our Future: A Celebration for Winds: A Lincoln Center Preview Performance

Ithaca College Wind Ensemble

Ithaca College Wind Symphony

Christopher Hughes

Benjamin Rochford

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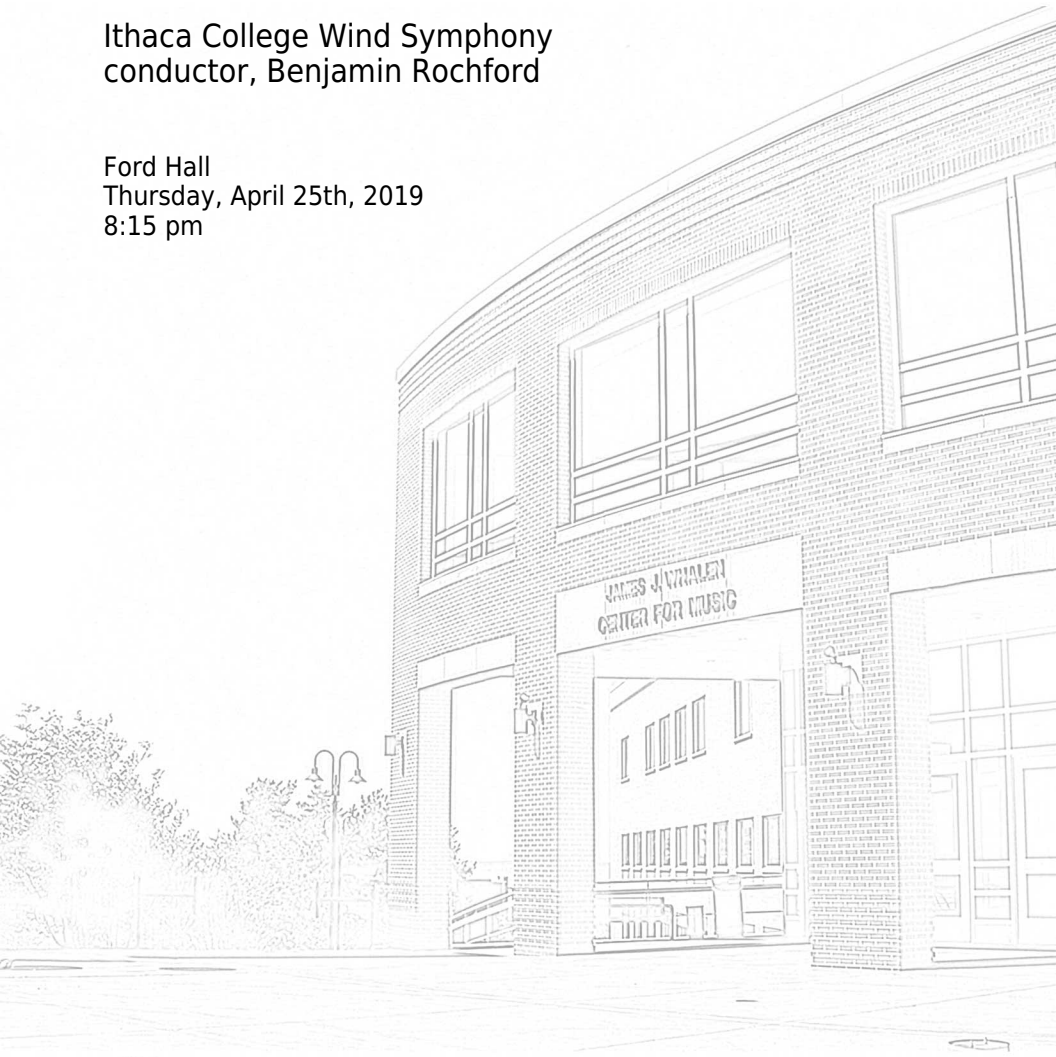
Our History, Our Future: A Celebration for Winds

A Lincoln Center Preview Performance

Ithaca College Wind Ensemble
conductor, Christopher Hughes

Ithaca College Wind Symphony
conductor, Benjamin Rochford

Ford Hall
Thursday, April 25th, 2019
8:15 pm



ITHACA COLLEGE

School of Music

Program

The Ithaca College Wind Symphony

Firefly

Ryan George

Aurora Awakes

John Mackey

The Ithaca College Wind Ensemble

Music for Prague 1968

Introduction and Fanfare

Aria

Interlude

Toccata and Chorale

Karel Husa

Intermission

Labyrinth

(World Premiere)

The Gate

Two Tangos Entangled

Melody Machine

Labyrinth

Carter Pann

Ithaca College Wind Symphony

Flute

Laurel Albinder
Kevin Buff (Piccolo)
Mariel Christiana
Myah Frank
Julia Muller

Oboe

Steven Bluestein
Courtney Webster

Clarinet

Mariana Batista
Jenna Beaudoin
Rebecca Rice
Laura Sefcik (E-flat)
Ciara Solby
Mikaela Vojnik
Morgan Volk (Bass)

Bassoon

Chloe Landau
Paige Ramkissoon (Contra)
Noah Stroka

Saxophone

Alice DeRagon (Tenor)
Kyle Kelley (Alto)
Alexander Kelsey (Baritone)
Amanda Swatling (Alto)

Trumpet

Aleyna Ashenfarb
Kevin Biernat
Jay Bradley
Hayden Bustamante
Matt Gallego
Peter Gehres
Kristen Warnokowski

Horn

Sarah Capobianco
Christian DeFresses
Sara Hendi
Charlotte Povey
Kayla Marie Shuster

Trombone

Sean Bessette (Bass)
Julianna Bourgeois
Eric Coughlin
Ethan King

Euphonium

Cormac Callan
Rosemary Hoitt

Tuba

Jonathan Aldave
Daniel Rogers

Double Bass

Mathew Suffern

Piano

Yuhe Wang

Timpani

Jacob Graham

Percussion

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

Ithaca College Wind Ensemble

Piccolo

Leandra Stirling

Flute

Kathleen Barnes

Timothy Mullins

Julia Muller (Piccolo 2)

Kevin Buff

Catherine Sangiovanni

Laurel Albinder

Abby Ferry

Oboe

Erica Erath

Raelene Ford

Kaitlyn Schneider

Bassoon

Eden Treado

Julian Gorring

Cam Billings (Contra)

Clarinet

Emma Dwyer

Jacob Friga

Griffin Charyn

Ester Moon (E-flat)

Skylar Berkley

Thea Hollman

Ciara Solby (Alto)

Jeffery Elrick (Bass)

Saxophone

Jessica Small (Alto)

Scott Byers (Alto)

Sara Mercurio (Tenor)

Jared Banker (Baritone)

Dunham Hall (Bass)

Horn

Ben Futteran

Nicoletta Pignatello

Christian DeFreese

Sarah Pulver

Sydney Rosen

Trumpet

Elliot Lowe

Jennifer Rupert

Evan Schreiber

Austin Rannestad

Averi Parece

Stephen Ryan

Kristen Kasky

Aleyna Ashenfarb

Trombone

Kurt Eide

Eric Coughlin

Sean Bessette (Bass)

Euphonium

James Yoon

Elizabeth Rutan

Tuba

Brandon Bartschaat

Jonathan Aldave

Double Bass

Brandon Kulzer

Piano/Keyboard

Da-sol Um

Timpani

Will Hope

Percussion

Katie McInerney

Brian Breen

Ethan Cowburn

Leah Gardner

Alex Hoerig

Julia Lavernoich

Graduate Assistant Conductor

Alyssa Comeau

Program Notes

Firefly

George articulated the following regarding his inspiration for his work, Firefly:

I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure and a blanket stretched over two chairs becomes a cave to hide in. And things found in nature; birds, waterfalls, flowers, and even insects take on mythic identities when viewed through the eyes of a child. The idea for Firefly was born one night as I watched my 4-year old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the "firefly" she looked at me with a puzzled look and said with a corrective tone, "Dad, that is not a fire-fly....that's Tinkerbell, and she's come to take me with her on an adventure!"

—Ryan George

Aurora Awakes

John Mackey's inspiration for *Aurora Awakes* came from the following passage:

Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread, When,
from a tow'r, the queen, with wakeful eyes, Saw day point
upward from the rosy skies.

—Virgil, *The Aeneid*, Book IV, Lines 584-587

Aurora, the Roman goddess of the dawn, is a mythological figure frequently associated with beauty and light. Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman mythology, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – The Aurora Borealis and Aurora Australis. John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color.

—Jake Wallace

Music for Prague 1968

Music for Prague 1968 was commissioned by the Ithaca College Concert Band. It was premiered by the commissioning ensemble in Washington, D.C., on January 31, 1969, Dr. Kenneth Snapp, conductor, at a concert for the Music Educators National Conference. Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety. The second idea is the sound of bells throughout; Prague, nicknamed The City of Hundreds of Towers, has used its magnificently sounding church bells as calls of distress, as well as calls of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece in flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria. Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds are explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hus-site song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), a symbol of liberty which the city of Prague has seen only for a few moments during its thousand years of existence.

—Karel Husa

Labyrinth (World Premiere)

My new work Labyrinth for Ithaca College could have easily been titled as my Third Symphony. The work is larger in scope than every other work of mine for winds, save perhaps my first symphony. The piece is cast in two parts, each consisting of two movements. As it happened I wrote the movements backwards (fitting for something called Labyrinth). The size of the band is on par with that of Husa's Music for Prague 1968 with one exception, there is an electric keyboard part which lends certain moments in the piece an "other-worldly" ambience... sounds that are altogether different from anything possible from acoustic instruments. At the risk of sounding obvious or mundane, I have had two words floating around my brain for the composing of this piece — HUGE and melodic. My predisposition to create inherent-ly melodic music is inescapable at this point in my career. This is the kind of music I have gravitated towards since beginning at the piano so long ago. I don't write ambient or spectral music... nor do I write music full of effects or shock value. The crafting of melodies with import has always made the process of my composing the most satisfying. The very last movement of Labyrinth is gargantuan and should leave the audience and players sonically drenched by the end. I'm so honored to have this opportunity to compose for Ithaca College's 50th Anniversary of that seminal work of Karel Husa's. I have known Music for Prague for as long as I've known serious music for winds. It is my aim that every moment of Labyrinth offers the players as much to bite their teeth on as it leaves the audience mesmerized from front to back.

—Carter Pann

Biographies

Dr. Christopher Hughes is director of bands and associate professor of music for the School of Music at Ithaca College (IC) in New York. Dr. Hughes serves as conductor of the renowned Ithaca College Wind Ensemble while leading the acclaimed graduate pro-gram 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. Dr. 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, Dr. 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 Dr. 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 U.S. states, Washington, D.C., and 10 foreign countries including England, Ireland, China, Taiwan, Hong Kong, Singapore, and Indonesia. In 2017 Dr. Hughes was invited as the guest clinician for the Conducting Symposium of the Americas in Costa Rica. Dr. Hughes was also invited to conduct in Australia at the Queensland Conservatorium. In his first year at Ithaca College Dr. Hughes lead the IC Wind Ensemble in two major invited performances; one for the New York State School Music Association (NYSSMA) conference and one at the John F. Kennedy Center for the Arts in Washington, D.C. 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 Christopher Hughes, Director of Bands, Wind Ensemble Conductor Saxophone Congress. This subsequently led to an invitation for the musicians to appear as the guest artist ensemble for the Australian National Ensemble Championships. Dr. 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 Dr. Hughes ventured to China to conduct the Directors Ensemble of Guangzhou Province and appeared in ShanXi, ShanDong, and Chengdu provinces as well. Known for his sensitive

interpretation of music for large and small instrumental ensembles, Dr. Hughes' 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.

Benjamin Rochford joined the Ithaca College (IC) 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 Ph.D. candidate at the University of Florida and also served as director of bands at the Valley Grove School District in Franklin, Pennsylvania. Mr. Rochford's primary conducting influences include Dr. David Waybright, Dr. Stephen Gage, Dr. Adam Brennan, and Dr. Nathan Rinnert. He has also participated in conducting symposiums with Ray Cramer, Tom Leslie, Robert Garofalo, Ed Lisk, and 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, South Carolina.

Mr. Rochford is in demand as a guest conductor/clinician and has also given presentations throughout the United States on a variety of topics including rehearsal techniques, jazz improvisation, student motivation, and authentic student self-assessment within the paradigm of Harvard Project Zero and Arts PROPEL. Mr. Rochford is an active freelance 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 and as a guest artist at the Brazilian Music Institute in Miami, Florida. 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 College Band Directors National Association, the National Association for Music Education, New York State School Music Education Association, New York State Band Directors Association, Jazz Education Network, and the International Trumpet Guild.

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 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