

5-3-2019

Concert: Ithaca College Wind Symphony and Concert Band

Ithaca College Wind Symphony

Ithaca College Concert Band

Benjamin Rochford

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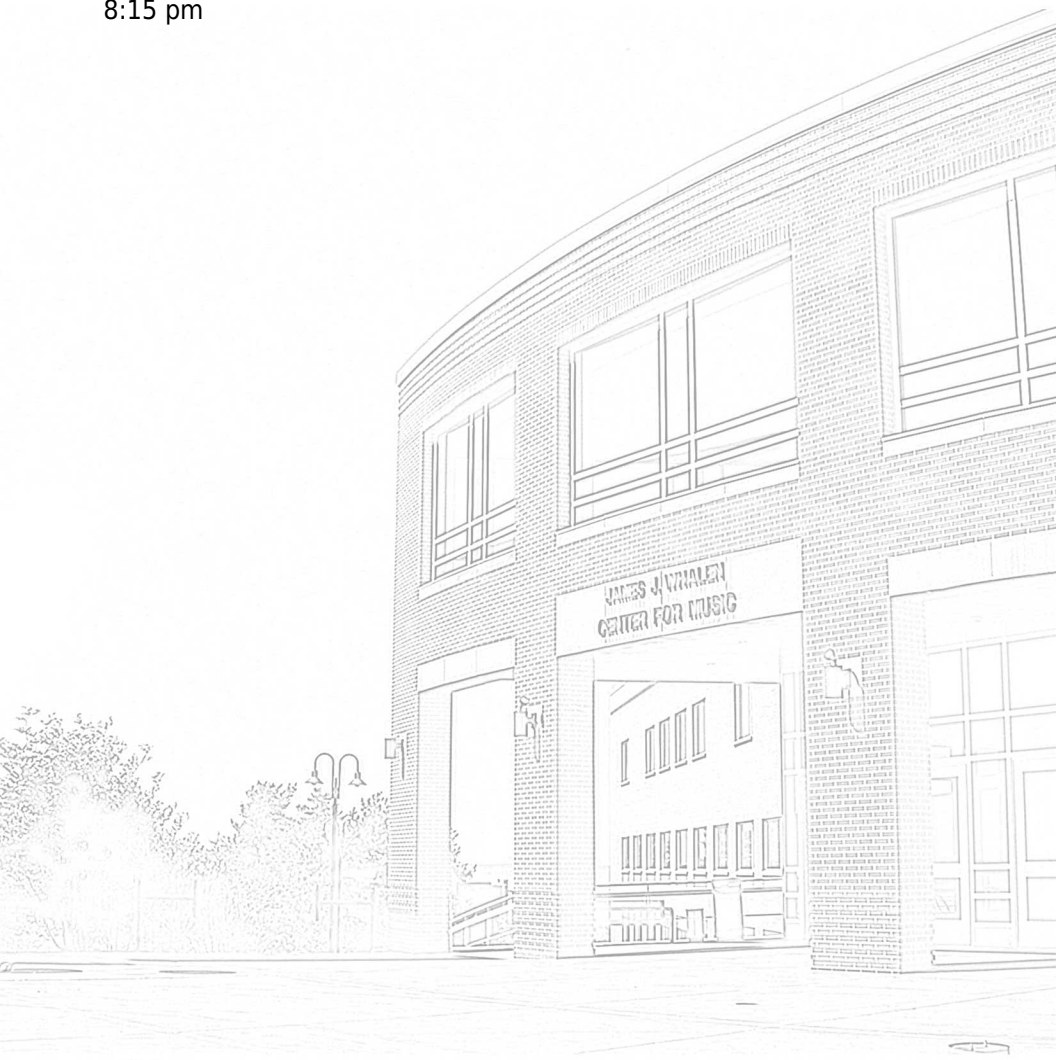
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Ithaca College Wind Symphony and Concert Band

Benjamin Rochford, conductor

Ford Hall
Friday, May 3rd, 2019
8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Concert Band

Fortress

Frank Ticheli

Dusk

Steven Bryant

Illyrian Dances
Rondeau
Aubade
Gigue

Guy Woolfenden

Sheltering Sky

John Mackey

The Black Horse Troop

John Philip Sousa

Intermission

Ithaca College Wind Symphony

Tuba Concerto
Fiery and bold
Languid and expressive
Boisterous!

Donald Grantham

Dr. David Earll, Tuba

Concert Band

Flute

Mariel Christiana
Myah Frank
Laurie Hall, piccolo
Leah Missall

Oboe

Kathleen Cadorette
Hannah Witmer

Clarinet

Jenna Beaudoin
Caitlin Dansereau
Emily Mildner, bass
Maria Vincelette

Bassoon

Anna Bornstein
Nathaniel Finke

Saxophone

Alex Dietz, baritone
Louis Disen, tenor
David Florentin, alto
Nicole Millmann, alto

Trumpet

Jason Bennett
Miranda Lape
Andrew Nolish
Jason Springer
Alex Stuart

Horn

Sarah Capobianco
Caeli Carroll
Baily Mack

Trombone

Ethan King
Eoin Lynn
Sean Stouffer

Euphonium

Peter Gehres
Cormac Callan

Tuba

Jonathan Aldave

Timpani

Kristian LaBrie

Percussion

Isaiah Delgado
Katie Imes
Gregory Savino
Henry Sauer
Anna Young

Wind Symphony

Flute

Laurel Albinder
Kevin Buff, piccolo
Julia Muller

Oboe

Steven Bluestein
Courtney Webster

Clarinet

Mariana Batista
Rebecca Rice
Laura Sefcik, E-flat
Mikaela Vojnik
Morgan Volk, Bass

Bassoon

Chloe Landau
Paige Ramkissoon, Contra
Noah Stroka

Saxophone

Alice DeRagon, tenor
Kyle Kelley, alto
Alex Kelsey, baritone
Amanda Swatling, alto

Trumpet

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

Horn

Sarah Capobianco
Christian DeFreese
Sara Hendi
Charlotte Povey
Kayla Shuster

Trombone

Julianna Bourgeois
Eric Coughlin
Ethan King, bass

Euphonium

Cormac Callan
Rosemary Hoitt

Tuba

Jonathan Aldave
Daniel Rogers

Double Bass

Brandon Kulzer

Piano

Yuhe Wang

Timpani

Jacob Graham

Percussion

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

Program Notes

Fortress

Fortress was composed as a tribute to the composer's former band director, Robert Floyd of Richardson, Texas. Although Ticheli was already an international award winner, this was his first published work for concert band. The first 19 bars of *Fortress* are taken from the composer's piano score for a 1987 theater production of Moliere's *Don Juan*. Of the dozens of short snips, each of which portrays a different character, this passage represents the dual personality of Don Alonso - on the one hand, chivalrous and honor bound; on the other hand, sinister and ruthless.

Program note by Frank Tichel

Dusk

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. Bryant is always struck by the dual nature of this experience, as it witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

Program note by Steven Bryant

Illyrian Dances

This suite of three dances was commissioned by BASBWE and West Midlands Arts. Dedicated to Timothy Reynish, it was premiered at Warwick University in 1986. Some of the thematic material was adapted from music originally written by Woolfenden for RSC productions. A scene from Shakespeare's *Twelfth Night* inspired the title:

Viola: What country, friends, is this?

Captain: This is Illyria, lady.

According to the composer, "The precise geographical location of Illyria was not important to Shakespeare. What excited him was the resonance of the word itself and the romance of all far-away, make-believe places. Illyria is Never Never Land and

the idea of inventing dances for such a place intrigued me.”

Program note by Jane Woolfenden

Sheltering Sky

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended. The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions that facilitate the hazy sonic world that the piece inhabits. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns – the opening chords finally coming to rest.

Program note by Jake Wallace

The Black Horse Troop

Sousa was an inveterate sportsman, and he loved horses – in spite of a permanent arm injury suffered in a fall from a high-spirited steed named Patrician charley in 1921. Only three years later he wrote *The Black Horse Troop*, dedicating it to Troop A of the Cleveland National Guard. Years before, in 1881, he had marched with his U.S. Marine Band and the same mounted troop in the funeral procession for President Garfield. When Sousa and his band premiered this march in Cleveland in 1925, the troopers rode their beautiful black horses right up on stage with the band.

Program note by Norman Smit

Tuba Concerto

Composer Donald Grantham wrote the following regarding his work, “ *My Tuba Concerto* – for Tuba Solo, Orchestral Winds, Percussion and Piano – is in three movements. The first movement, marked ‘Fiery and bold,’ is a virtuosic workout featuring much interplay between the soloist and percussion, particularly the timpani. The second movement is lyric and expressive. Formally, it is a kind of continuous development: New material is added to older material without ever really replacing it, and all of the elements combine and interact throughout the entire movement. The third movement is in a much more popular and jazzy vein, and is dedicated to the memory of Tiny Parham, a jazz musician who flourished in Chicago in the 1920s and 1930s and a composer whose music and scoring I particularly admire.”

Program note by Donald Grantham

Dr. David Earll, Guest Soloist

Dr. David Earll joined the Ithaca College School of Music in 2018 and presently serves as the Professor of Tuba/Euphonium. In addition to his work with the IC Tuba/Euphonium Studio, Dr. Earll coaches chamber music ensembles and offers seminars in the pedagogy of breathing for woodwind/brass players and vocalists. Prior to his appointment at Ithaca College, Dr. Earll taught at the University of Wisconsin-Platteville as the Assistant Professor of Tuba, Euphonium, and Trombone; and at Mesa Community College as the Adjunct Professor of Tuba/Euphonium. David currently plays with *The Northern Lights Duo*, *The International Willson Low Brass Quintet*, *the Cayuga Chamber Orchestra*, *the Symphoria Orchestra*, and *the Ithaca Brass*. He has also performed with the *Dubuque Symphony Orchestra*, *Ensemble Nouveau*, *Sam & Dave's Brass Extravaganza*, the Paris-based *Opus 333 Quatuor de Saxhorns*, *the Tallgrass Brass Band*, *the Tempe Symphonic Wind Ensemble*, *the University of South Dakota Faculty Brass Quintet*, *Salt River Brass Band*, and the Boston-based *Nautilus Brass Quintet*.

David is in demand as a solo artist, chamber musician, clinician, and adjudicator in both the United States and abroad. Beyond his active work as a national artist, David has also performed in Hong Kong, Germany, Austria, Switzerland, France, Spain, and the Netherlands. Some of his recent work as a performer and clinician includes: Spanish Association of Tubas and Euphoniums Festival Madrid (2018), Central Minnesota Low Brass Summit (2018), The Midwest Trombone/Euphonium Conference (2018, 2016), The North American

Brass Band Association Convention (2018, 2017), The Great Plains Regional Tuba/Euphonium Conference (2017), Electrobrass II Conference (2017), The Big 12 Trombone Conference (2017), The International Tuba/Euphonium Conference (2016,2012,2010), The Third Practice 2015 Electroacoustic Music Festival, The 41st International Computer Music Conference (2015), The University of Iowa Octubafest (2014), 2013 Tuba Recital/Clinic at the Hong Kong Academy for Performing Arts, and The University of the Cumberland's Low Brass Days (2011).

David completed his Doctorate of Musical Arts in Tuba Performance at Arizona State University under the tutelage of Dr. Deanna Swoboda and received the 2016 Clifford Bevan Award for Excellence in Research for his D.M.A. dissertation. Dr. Earll also holds a Master of Music in Tuba Performance (Arizona State University, where he served as a Teaching Assistant for Professor Sam Pilafian), and a Bachelor of Music in Music Performance at the University of South Dakota. In addition to his awards for research, David has won awards for artistry including the Northern Trust/Piper Enrichment Award. David Earll is a Willson Tuba Artist, and performs exclusively on the Willson 3200 F Tuba and the Willson 3050 CC Tuba.

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