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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Ithaca College Wind Symphony and Concert Band

Benjamin Rochford, conductor

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

Ithaca College Concert Band

Fortress
Frank Ticheli

Dusk
Steven Bryant

Illyrian Dances
Guy Woolfenden
Rondeau
Aubade
Gigue

Sheltering Sky
John Mackey

The Black Horse Troop
John Philip Sousa

Intermission

Ithaca College Wind Symphony

Tuba Concerto
Donald Grantham
Fiery and bold
Languid and expressive
Boisterous!

Dr. David Earl, 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
Rateweniiio 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 Ticheli

**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 duel 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
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

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...

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Ford Hall Stage Crew

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