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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Alyssa Comeau

Christopher Hughes

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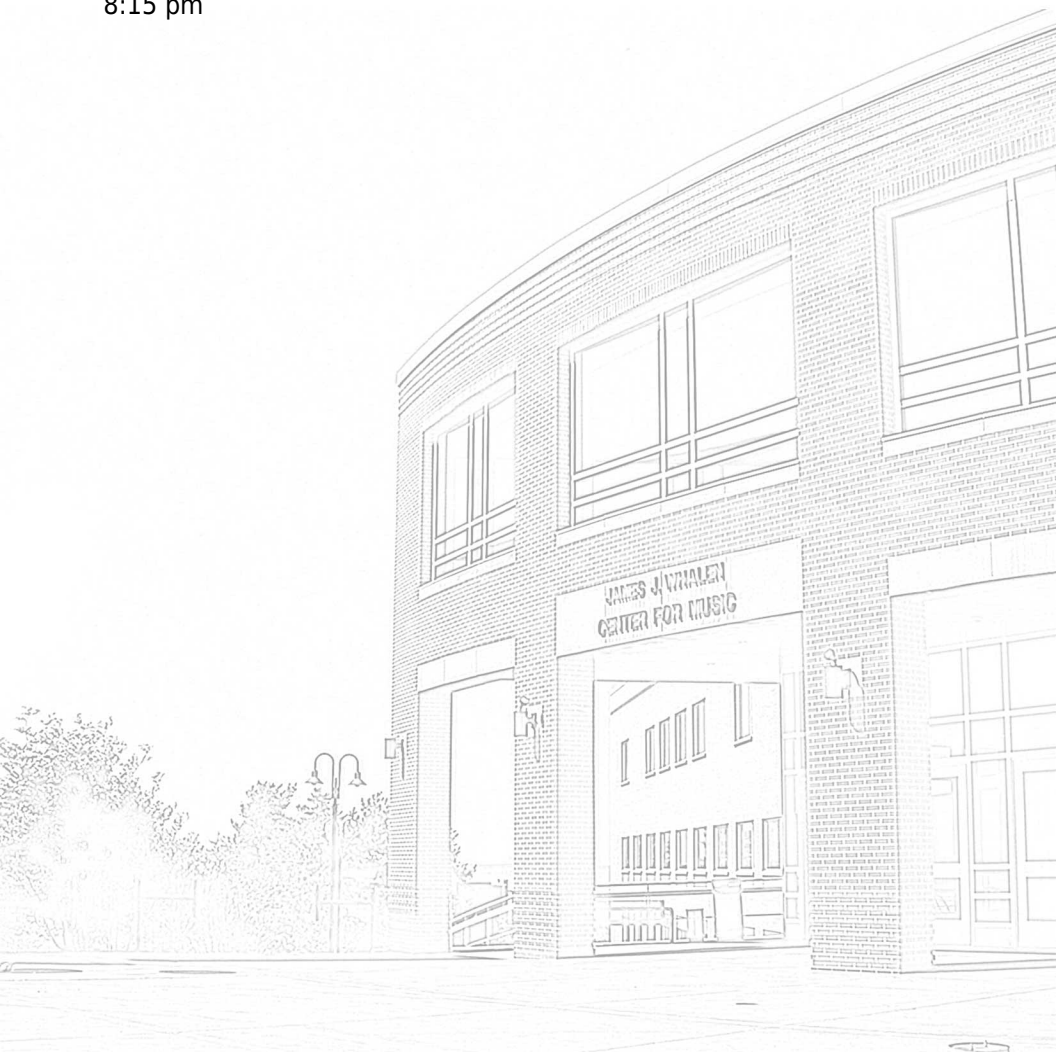
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Ithaca College Wind Ensemble

Dr. Christopher Hughes, conductor
Alyssa Comeau, graduate conductor

Ford Hall
Tuesday, October 15th, 2019
8:15 pm



ITHACA COLLEGE

School of Music

Program

Festive Overture (Hunsberger)
Prelude in E-flat Minor, op. 34 (Reynolds)

Dmitri Shostakovich

Colonial Song

Percy Grainger
arr. Rogers

Alyssa Comeau, conductor

Bells for Stokowski

Michael Daugherty

Intermission

May the Road Rise to Meet You
World Premiere

Dana Wilson

Winds of Nagual
A Musical Fable for Wind Ensemble on the
Writings of Carlos Castaneda

Michael Colgrass

Ithaca College Wind Ensemble

Flute:

Mariel Christiana
Myah Frank
Abby Ferri
Julia Muller (Piccolo)

Oboe:

Sarah Pinto
Kaitlyn Schneider
Steve Bluestein (English Horn)

Bassoon:

Seth Barrett
Jake Oztan (Contra)
Dan Korte
Nate Finke

Clarinet:

Jacob Friga
Skylar Berkley
Esther Moon (E Flat)
Laura Sefcik
Ciara Solby
Maria Vincelette
Caitlin Dansereau
Rebecca Rice (Bass)

Saxophone:

Sara Mercurio
Kyle Kelly
Jared Banker (Tenor)
Tim Coene (Baritone)

Horn:

Elijah Zelaya
Pegeen Friese
Baily Mack
Owen Lundeen
Anna Freebern

Trumpet:

Sydney Alfano
Angela King
Averi Parece
Marie Plouffe
Austin Rannestad
Jennifer Rupert

Trombone:

Catherine Holt
Wyatt Weldum
Alex Felker (Bass)

Euphonium:

Elizabeth Rutan
Rosemary Hoitt

Tuba:

Brandon Bartschat
Joel Spiridigliozzi

Piano:

Da Sol Um

Organ:

Sungmin Kim

Percussion:

Giancarlo Levano
Leah Gardner
Phil Cataldo
Michael Avanesian
Kristian Labrie
Jacob Graham
Ethan Pinckert

Winds of Nagual Ensemble

Flute:

Mariel Christiana
Myah Frank
Julia Muller
Leandra Stirling
Abby Ferri (Alto)
Claire Park (Alto)

Contrabassoon:

Seth Barrett

Clarinet:

Jacob Friga
Skylar Berkley
Esther Moon (E Flat)
Laura Sefcik
Ciara Solby (Contra Alto)
Alyssa Comeau
Maria Vincelette
Caitlin Dansereau
Rebecca Rice (Bass)
Morgan Volk (Contra Bass)

Saxophone:

Sara Mercurio
Kyle Kelly

Horn:

Elijah Zelaya
Pegeen Friese
Baily Mack
Owen Lundeen
Anna Freebern
Sarah Pulver

Trumpet:

Sydney Alfano
Angela King
Averi Parece
Marie Plouffe
Austin Rannestad
Jennifer Rupert
Shaun Rimkunas (Fluglehorn)

Trombone:

Catherine Holt
Wyatt Weldum
Julianna Bourgeois
Justin Lordi
Alex Felker (Bass)
Kurt Eide (Bass)

Euphonium:

Elizabeth Rutan
Rosemary Hoitt

Tuba:

Brandon Bartschat
Joel Spiridigliozzi

Celesta:

Da Sol Um

Harp:

Rosanna Moore

Percussion:

Giancarlo Levano
Leah Gardner
Phil Cataldo
Michael Avanesian
Kristian Labrie
Jacob Graham
Ethan Pinckert

Program Notes

Festive Overture

The **Festive Overture** was composed in 1954, in the period between *Symphony No. 10* and the *Violin Concerto*. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

The **Festive Overture** is an excellent curtain raiser and contains one of Shostakovich's greatest attributes -- the ability write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a "festive overture."

- Note from the score, by Donald Hunsberger

Prelude in E-flat Minor, Opus 34, No 14

The *Twenty-Four Preludes for Piano* were composed in 1932-33, and the **Prelude in E-flat minor, Opus 34, No. 14** was one of this set. Opening with a calm but strong chordal statement, the piece continues to build in a single direction to a grand climax of *fff* dynamics, after which it quickly returns to the quiet mood and material of the beginning. While only 36 measure long, one senses a much more expansive and lengthy composition than its first few short measures reveal.

- Program note by publisher

Colonial Song

The editor writes, "Percy Grainger's art is inextricably linked to folk music. Grainger's settings of British, Danish, and American folk music are the finest of their kind, prompting no less a figure than Benjamin Britten to declare that Grainger was his 'master' in the art of setting folk music. Among those works written in conscious imitation of folk-style, **Colonial Song** is perhaps the finest of any of his original works."

The musical material of **Colonial Song** dates from 1905. The work is dedicated to Grainger's mother, and Grainger describes,

"No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land, Australia, and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general. Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art. I have also noticed curious almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here."

- Program Notes by Jennifer Daffinee

May the Road Rise to Meet You

I've always loved the text commonly known as "An Irish Blessing". A few years ago, I set text for SATB chorus, and here have transformed it for band. It is designed to be a gentle meditation on the road rising to meet you and the elements supporting you in life:

*May the road rise up to meet you.
May the wind be always at your back,
May the sun shine warm upon your face,
and rain fall soft upon your fields.
And until we meet again,
May God hold you in the palm of His hand.*

-Program note by Dana Wilson

Winds of Nagual

A Musical Fable for Wind Ensemble on the Writings of Carlos Castaneda

Winds of Nagual is based on the writings of Carlos Castaneda about his 14-year apprenticeship with Don Juan Matis, a Yaqui Indian sorcerer from Northwestern Mexico. Castaneda met Don Juan while researching hallucinogenic plants for his master's thesis in anthropology at UCLA. Juan became Castaneda's mentor and trained him in pre-Colombian techniques of sorcery, the overall purpose of which is to find the creative self -- what Juan calls the *nagual*.

Each of the characters has a musical theme: Juan's is dark and ominous, yet gentle and kind; Carlos's is open, direct and naïve. We hear Carlos's theme throughout the piece from constantly changing perspectives, as Juan submits him to long desert marches, encounters with terrifying powers and altered states of reality. A comic aspect is added to the piece by Don Genaro, a sorcerer friend of Juan's, who frightens Carlos with fantastic tricks like disappearing and reappearing at will. The score is laced with programmatic indications such as "Juan entrances Carlos with a stare," "a horrible creature leaps at Carlos," "He feels a deep calm and joy," etc.

The listener need not have read Castaneda's books to enjoy the work, and I don't expect anyone to follow any exact scenario. My object is to capture the mood and atmosphere created by the books and to convey a feeling of the relationship that develops as a man of ancient wisdom tries to cultivate heart in an analytical young man of a technological age.

In a 1991 interview, Colgrass described his approach to *Winds of Nagual* stating, "Important to me in this piece is the sudden change of styles and feelings and moods and tempos. These characteristics are indigenous to the books, where a humorous situation will be followed instantly by a terrifying one. I tried to capture these changes and moods in the music."

Winds of Nagual was commissioned by the New England Conservatory Wind Ensemble and is respectfully dedicated to its director, Frank Battisti.

- Program Note by the composer, quoted by Frank L. Battisti

Biographies

Dr. Christopher Hughes is Director of Bands and Associate Professor of Music for the School of Music at Ithaca College in New York. Hughes serves as conductor of the renowned Ithaca College Wind Ensemble while leading the acclaimed graduate program 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. 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, 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 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 US states, Washington, D.C. and ten foreign countries including England, Ireland, China, Taiwan, Hong Kong, Singapore, and Indonesia. In 2017 Hughes was invited as the guest clinician for the Conducting Symposium of the Americas in Costa Rica. Hughes was also invited to conduct in Australia at the Queensland Conservatorium. In his first year at Ithaca College, Hughes led 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 Saxophone Congress. This subsequently led to an invitation for the musicians to appear as the guest artist ensemble for the Australian National Ensemble Championships. 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 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, Hughes's 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.

Dr. Hughes has, on several occasions, been included in the Who's Who Among America's Teachers publication and, for the past 13 years, he has been listed in Who's Who in America. He was recently honored with induction into Who's Who In The World. Hughes's affiliations include the International Conductor's Guild, College Band Directors National Association, World Association for Symphonic Bands and Ensembles, New York State School Music Association, Phi Mu Alpha (honorary), and Kappa Kappa Psi (honorary).

Alyssa Comeau is a Master of Music in wind conducting candidate at Ithaca College in Ithaca, NY where she is a graduate assistant to the director of bands, assistant conductor of the Ithaca College Wind Ensemble, and conductor of the Ithaca College Campus Band. She graduated in 2013 with her Bachelors degree in Music Education K-12 from Keene State College in Keene, NH. Comeau was the music director at Profile Junior, Senior High School in Bethlehem, NH for four years where she led the high school concert band, the middle school concert band, 7th-12th grade chorus, pep band, pit band, and an a cappella group. Additional responsibilities included teaching introduction to guitar, music in film analysis, 8th grade general music, directing the fall musical and being a class advisor. She was selected to conduct the North Country High School Music Festival Concert Band in 2015 as guest conductor.

Alyssa has been the principal reed player for the Weathervane Theater Company, a professional theater company in Whitefield, NH, for 10 years. While in Keene, Alyssa auditioned for and was accepted into the All New England Intercollegiate Honors Band all four years of her undergraduate degree on the clarinet. Alyssa studied clarinet under Dr. Craig Sylvern and Stephanie Jenkins, and she studied conducting under Dr. James Chesebrough and Don Baldini. Comeau's professional affiliations include New Hampshire Music Educators Association, the National Association for Music Education, and the College Band Directors National Association. She is also a proud member and Music Director of the Epsilon chapter of Sigma Alpha Iota

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

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Molly Windover, Scheduling and Events Assistant, 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 Campus Band and Sinfonietta

Friday, December 6, 2019 8:15pm
Ford Hall

Ithaca College Concert Band

Wednesday, December 11, 2019
Ford Hall

Ithaca College Wind Ensemble

Thursday, December 12, 2019
Ford Hall