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Concert: Ithaca College Wind Ensemble

Matthew Inkster

Justin Cusick

Ithaca College Wind Ensemble

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Ithaca College Wind Ensemble

Matthew Inkster, conductor

Justin Cusick, graduate conductor

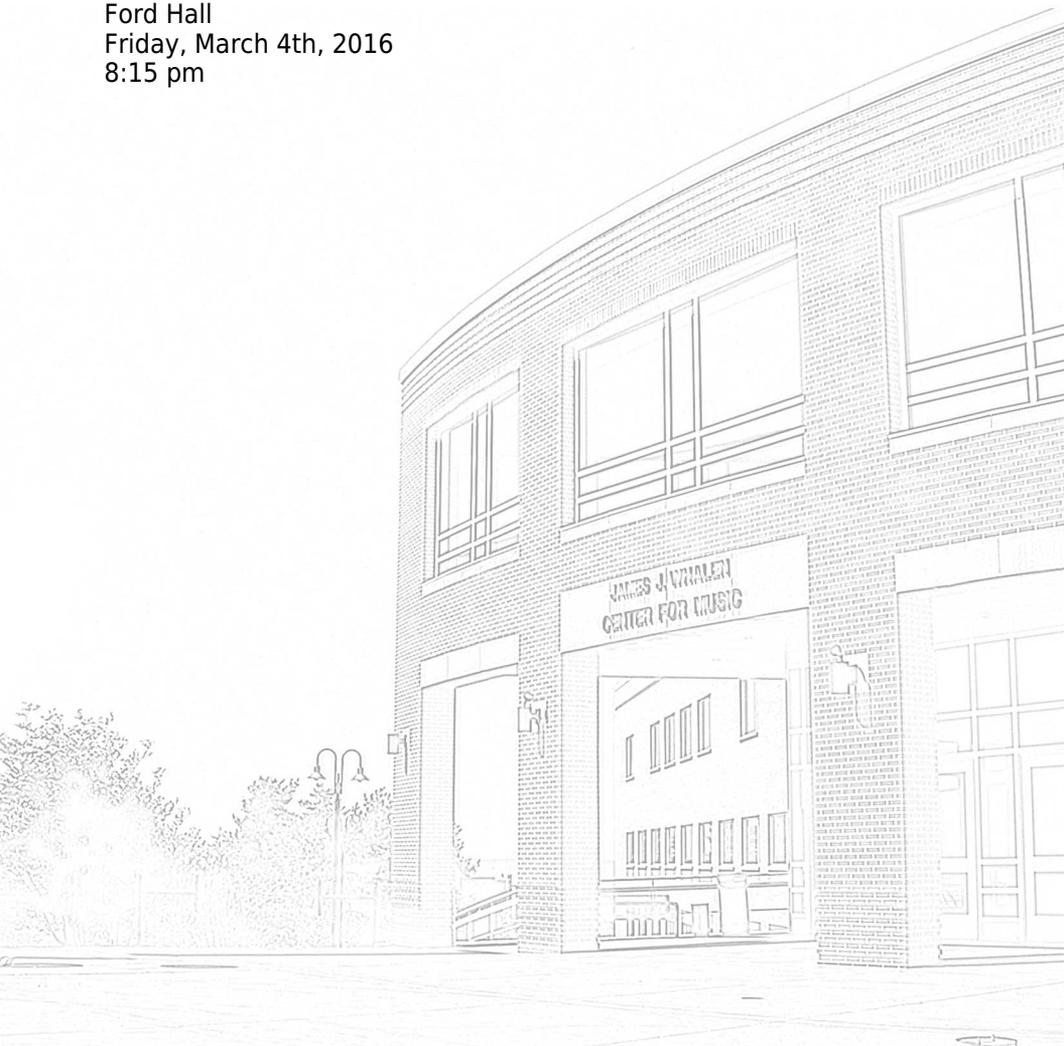
Michael Caporizzo, electric guitar

Robert Frankenberry, tenor

Ford Hall

Friday, March 4th, 2016

8:15 pm



ITHACA COLLEGE

School of Music

Program

- Chicago, 2012 (from *Alternative Energy*) (2012) Mason Bates
(b. 1977)
6'
- Gone (2012) Scott McAllister
(b. 1969)
8'
Justin Cusick, conductor
- Stargazing (1966) Donald Erb
(1927-2008)
4'
I. The Stars Come Out
II. Comets, Meteors, Shooting Stars
III. The Surface of The Sun
- Mercury on the Moon (2012) Scott McAllister
(b. 1969)
38'
Prelude
Censored
What They Call Me
Jihad Jesus-Interlude
Ketchak
Mrs. B.
Suicide in C
Film at Eleven
Finale
Michael Caporizzo, electric guitar
Robert Frankenberry, tenor
- An American Elegy (1999) Frank Ticheli
(b. 1958)
10'

Program Notes

CHICAGO, 2012 is extracted from the 'energy symphony' *Alternative Energy*. This movement juxtaposes the brash sounds of a jazzy brass section with the pops, hisses, and whooshes of the particle accelerator FermiLab, based just outside of Chicago. The composer fuses synchronized samples (digital sound fragments) that "performed" from a laptop computer, with the wind ensemble.

GONE for wind ensemble is a transcription of the sixth movement from my sixty-minute concerto for the clarinet called the *Epic Concerto*. Each movement of the concerto relates to different pillar moments of my life as a clarinetist. In 1994, my playing career was ended in an automobile accident. *Gone* is about loss and the emotions and process of healing and learning to move on after a life-changing event.

This unique work in the concerto and the wind ensemble version challenges the musicians and the audience to experience the music in a meditative and prayerful way.

My goal was to draw memories of loss and comfort for those who experience this composition. The inspiration for the wind ensemble version was the death of my mentor James Croft, and the wonderful influence he was in my life with his encouragement to never forget about writing for the band. —Scott McAllister

STARGAZING, when compared to *Chicago, 2012*, is a less-modern example of a composition that creates a soundscape of both electronic and traditional acoustic sounds. Donald Erb was among the composers that pioneered this idea in the 1960's - a period when synthesizers were large and non-portable instruments. The sounds that Erb put on "tape" for this work were created by physically splicing together small sound fragments created on sine and saw-tooth wave generators, an Army field telephone, and a spring reverberation unit. The work is in three short (60 seconds each) movements that each explore different compositional modes: pointillistic, chromatic, and atonal sound mass.

MERCURY ON THE MOON is a "concept" symphony. Like a concept album, each element of this work contributes to an overall theme or story. Fear and the hate that generates from fear is the apex of this large work for the wind band. I have discovered that throughout my own life experiences and observations that most of the destructive forces in human culture stem from fear. In this work I use some examples of text and music that I have created to weave a path through fear and hate in hopes of illuminating and igniting conversations and awareness.

Mercury is the cantor or messenger for the entire composition. The inspiration of epic concept albums like Pink Floyd's *Dark Side of the Moon*, and the haunting wide range of Freddie Mercury's (Queen) voice and the mythological Mercury who was a messenger who wore winged sandals inspired the title of this work. The image of Mercury helplessly standing on the moon watching mankind destroy itself with fear and hate is the central concept of this work.

Prelude introduces the main images to this composition. Religion has arguably caused almost every war in history and many of these religions are introduced in a collage of textures in this prelude and in other movements. Muslim prayer calls, Jewish Shofar, and Christian and satanic masses are woven throughout the prelude.

Kyrie Eleison, Christe Eleison

Censored is inspired by my own experiences with groups of the recent past who banned books, poems, music, authors etc. where I grew up in the south. Banned books based on race, homosexuality, historical and cultural meanings empowered these mostly religious organizations. But the fear of understanding things that are not like themselves perpetuate the hatred toward the creators. *"Fear Always Springs Ignorance"* — Ralph Waldo Emerson

Straight walkin' crooked talking blowing in Sunday winds.
Blind men forget their dreams, even their forgiven sin.
Burning onion skins soaked in spit and rage the
Tongue speakers born again lick the ash of every page.
Poor Boo Radley he will never have a friend.
Huckleberry's raft is sinking.
The ash lickers won't rescue him.
Maya Maya your page is on Fire!
Hurry! Set your bird free from that smoked cage.
Too late their God has spoken, Your Dreams are Deferred,
your words not saved.
Richard Wright burns well at night
So the tongued people say.
Goodbye George goodbye Lenny
I hear the crackle
The flame is blowing my way.

What They Call Me is a story of a young man sent to a "pray the gay away" program and deals with the intolerance to homosexuality. The son is singing to his father asking for an unconditional, Agape love only to find himself falling into a deep state of depression and eventually suicide. This movement text paints an image of death by using the downward motive of Dido's Lament. Each chorus the tenor sings longer durations until all breath is gone. *"Homophobia is like racism and anti-Semitism and other forms of bigotry in that it seeks to dehumanize a large group of people, to deny their humanity, their dignity and personhood."* — Coretta Scott King

Why don't you bless me?
I want you to hold me?
Please won't you embrace me?
I'm fallin' down that hole again.
Fag is what they call me. Fag. Fag. Fag.
Why don't you understand me?
Why do you forsake me?
Flowers are for dy-ing.
I'm fallin' down that hole again.
Fag is what they call me. Fag. Fag. Fag.
Would you please carress me?
Jesus pull and save me.
Father I am thirsty!
I'm fallin' down that hole again.
Fag is what they call me. Fag. Fag. Fag.

Jihad Jesus - Interlude

"almost every war has been at least indirectly caused by religious belief." — Richard Dawkins

Ketchak is a form of Balinese dance and has roots in *sanghyang*, a sacred, trance-inducing exorcism dance based on the idea that a force enters the body of an entranced performer. The *sanghyang* dances are considered sacred ritual dances in Hindu Balinese religious events. *"A nation's culture resides in the hearts and in the soul of its people."* — Mahatma Gandhi

Ketchak

Mrs. B is about loneliness and the forgotten. Eighty-year old Mrs. B. walked her elderly dog, her only family she had left, with me every day. When her dog died, she passed away the next day. *"Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness."* — Maya Angelou

Her dogless leash laid across knobs unturned.

Fifteen years obedient warm and kind.

Invaded hearts open their vessels,

Fear again returned.

Cracked leather leash children forgotten.

Days turn in-to weeks. Months. Years.

Silent explosions, Evaporated dreams.

Memories long remembered

Like a dogless leash.

Suicide in C

"The thing I remember about him is the deathly grey complexion of his cheeks. It wasn't an act of will for Kurt (Cobain) to kill himself. As far as I was concerned, he was dead already." — William Burroughs

Pounding, pleading, heart-dancing bleeding

Silence in My Room.

Aching, breaking, painstakingly faking

Silence in My Room.

Rhythm, schism, Jesus. Prison Jesus!

Silence in My Room.

Twenty-two, forty-five Double-barreled still alive

Mommy, daddy, Koolaid risen Peeling, brainpan, bagging, sickman

Silence in My Room.

Andy, Opie, Ain't Bea risen Boredom, stardom, eternity, sickman Jesus!

Silence in My!

Film at Eleven is about the constant bombardment of the news media and talk shows. The text in this poem are all from news stories from the 90's to the present. *"The media's the most powerful entity on earth. They have the power to make the innocent guilty and to make the guilty innocent, and that's power. Because they control the minds of the masses."* — Malcolm X

I heard a news flash one day.

Film at eleven.

Decapitated baby fried and filleted. Look a-way!

I heard a news flash one day.

Pretty ballerina seven years old.

Lying in the basement...what was her name?

Look a-way!

I heard a news flash one day.

Mother driving children to a watery grave watching

O. J. get a-way while Jeffrey had an all you can eat buffet.

Look a-way!

Jerry! Jerry! Jerry! Jerry!

Look a-way!

I heard a news flash one day.

Film at eleven.

I think I'll go to bed early.

Finale

"Who sees all beings in his own self, and his own self in all beings, loses all fear." — Isa Upanishad, Hindu Scripture

AN AMERICAN ELEGY is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice - a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

—Frank Ticheli

Biographies

Michael Caporizzo is an educator, audio engineer, and guitarist who maintains a diverse and rewarding career in the world of music. As an active performer, studio engineer, producer, and live engineer, Michael has experienced the industry from both sides of the recording studio glass, and offers this unique perspective in the training of his students.

Caporizzo holds a Master of Music degree in Guitar Performance as well as a Bachelor of Music in Sound Recording Technology from Ithaca College. His principle instructors have included Alex Perialas, Dr. Pablo Cohen, Dr. Jeremy Harting, Dr. Steve Brown, and Jason Vieaux. While earning his Masters, he served as a graduate teaching assistant for two years, as well as a sabbatical-replacement instructor for one semester of music technology courses. In 2013, he was honored to become an instructor with the SRT program, which had previously given him an unrivaled quality of education.

Michael has had the privilege to work in studios and live music venues across the country. As a live engineer, he has provided support to Frankie Valli, B.o.B., Pitbull, Third Eye Blind, The Roots, REO Speedwagon, Molly Hatchet, and many others. As a recording engineer, he has worked with a diverse array of musicians, including Samite Mulondo, Roberto Sierra, Pablo Cohen, Aaron Tindall, Chico Hamilton, and Dick Hyman. Large ensemble recording credits include the Cornell Orchestra, Cayuga Chamber Orchestra, IC Wind Ensemble, IC Symphony and Chamber Orchestras, and the IC Jazz Ensemble. He has also recorded many other regional bands, solo artists, and members of the IC and Cornell faculty. Michael also continues to perform regularly and can frequently be heard collaborating with IC faculty and student ensembles, as well as regional performers and musical theater orchestras. Recent notable performances include collaborations with the Orchestra of the Southern Finger Lakes, the Ithaca College Chamber Orchestra, and Ensemble X.

Robert Frankenberry leads a multi-faceted career as a vocalist, pianist, educator, actor, and conductor. His credits in musical direction cover the span of opera, including *Sweeney Todd* (Weatherlane Theatre), *The Tales of Hoffmann* (D'Angelo Opera Theatre), *Così fan Tutte* (DaCorneto Opera), Monteverdi's *8th Book of Madrigals* (Opera Theater of Pittsburgh), Robert X. Rodriguez' *Frida* (microscopic opera), and the staged premiere of Daron Hagen's *Vera of Las Vegas* (Center for Contemporary Opera). During the 2013-2014 season, he served as Associate Music Director for Glass/Ginsberg's *Hydrogen Jukebox* and Music Director for the premiere of Daron Hagen's *I Hear America Singing* at Skylight Musical Theatre, and returned in the Spring of 2015 as Music Director/Alberich/Hunding/Mime/Hagen for the premiere of *The Skylight Ring*. This past summer, he conducted the premiere of Gilda Lyons' and Tammy Ryan's opera, *A New Kind of Fallout*, based on the life and work of Rachel Carson, for Opera Theater of Pittsburgh's SummerFest.

On stage, he has performed a wide range of roles, including Mozart (Amadeus), John Adams (1776), Bacchus (Ariadne auf Naxos), Yorick (Her Hamlet), Alfredo (La Traviata), The Duke of Mantua (Rigoletto), Count Carl-Magnus (A Little Night Music), Radames (Aida), Rodolfo (La Bohème), and the title roles in *Don Carlo*, *The Tales of Hoffmann*, *Faust*, and *Willy Wonka*. As a member of Millennial Arts Productions' Baroque Opera Institute, he received specialized training in Baroque gesture and vocal performance style, and appeared in a fully-staged off-broadway production of Handel's *Messiah*.

As Music Director for Opera Theater of Pittsburgh/OT SummerFest, he has garnered critical praise for his collaborations with Jonathan Eaton for their "reimaginings" of Gluck's *Orpheus and Eurydice* and *Carmen—The Gypsy* (re-orchestrated for folk ensemble); a chamber reorchestration for the North American staged premiere of Montemezzi's *L'Incantesimo*; and *The Tales of Hoffmann—Retold*, which featured music from ETA Hoffmann's *Undine* recomposed by Frankenberry and incorporated into the production. Their production of Ricky Ian Gordon's *Orpheus and Euridice*, which was performed on the lake in the Allegheny Cemetery, was chosen as one of the Pittsburgh region's Top 10 cultural events for 2011 by the Tribune-Review staff. In 2013, they commissioned the "Fallingwater" version of Daron Hagen's *Shining Brow*, which they premiered on and in Frank Lloyd Wright's Fallingwater and subsequently produced at the Twentieth Century Club in Pittsburgh. Since the inaugural season of the Opera Theater SummerFest Young Artist Program, Frankenberry has coordinated the commissioning of and led the premieres of the Night Caps, Night Caps International, and Happy Hour projects, designed to feature young artists and provide new avenues for audience and community engagement, comprising new works by Daron Hagen (George Washington Suite), Gilda Lyons (Moonlight Suite), Roger Zahab (Happy Hour, Presidential Suite, Penthouse Suite), Eric Moe (Valkyrie Suite), Alberto Demestres (Honeymoon Suite), Monic Cecconi-Bottella (French Suite), Yanwa Guo (Chinese Suite), Dwayne Fulton (Gospel Suite, Bridal Suite), and himself (Checking In/Checking Out). He is currently at work on an official chamber orchestra reduction of Richard Strauss' *Die Schweigsame Frau* for the 2016 SummerFest season.

At the piano, Frankenberry performs both traditional classical and contemporary chamber music, and is a member of IonSound, Chrysalis, the Music On the Edge Chamber Ensemble, Trio AnimeBOP, the Phoenix Players, and entelechron. He holds a BM in Piano Performance from Mercyhurst College and an MM in Voice Performance from Carnegie Mellon University. He has held faculty and staff positions at Mercyhurst College, The University of Akron, Chatham University, and Carnegie Mellon University, and is a regular guest presenter at the Vermont College of Fine Arts for their MFA in Composition.

Scott McAllister completed his undergraduate degrees in performance and composition from The Florida State University and his doctorate in composition from the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. His music has been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals.

McAllister's music has been performed and/or commissioned by notable ensembles and soloists including The American Composers Orchestra, The Rascher Quartet, New York Philharmonic, Chicago Symphony, I Musici de Montreal, Charles Neidich, Richard Stoltzman, The Verdehr Trio, Jacksonville Symphony, Da Camera, Waco Symphony, The United States New Music Ensemble, and The President's Own Marine Band. McAllister was awarded first prize in The Ladislav Kubik International Composition Competition and was a winner of an ASCAP Fellowship award. Scott McAllister's music is recorded on the Naxos, Albany, Centaur, and Summit Records labels and his music can be found at Lydmusic.com. Scott McAllister is Professor of Composition at Baylor University.

Matthew Inkster, Visiting Professor of Music and Interim Director of Bands, is on leave as a Professor of Music and Director of Instrumental Activities at West Liberty University where he conducts the Wind Ensemble, Chamber Wind Ensemble and the Wheeling Symphony Youth Orchestra. Inkster is in demand as a guest conductor and clinician—most recently conducting honor and select groups in New York, North Carolina, West Virginia, Pennsylvania, and California. He has performed in 45 states and across Europe. In 2014 he conducted 13 members of the Berlin Philharmonic in a workshop in Aix-en-Provence, France.

Dr. Inkster is Artistic Co-Director of *Winds on the Lake*, a professional chamber ensemble of some of the finest musicians from the greater Tri-State Lake Region including Cleveland, Buffalo, Pittsburgh, and Erie. The group is committed to the performance and promotion of seldom-heard compositions for chamber and orchestral winds by familiar composers, as well as works by contemporary composers.

Inkster is also active as a trumpet soloist, recitalist, and clinician. He was for 12 years Principal Trumpet of the *Symphony of the Mountains* (Tennessee/Virginia), and has held similar positions with the *Tallahassee Symphony Orchestra*, the *Chapman and Redlands Symphony Orchestras* (California). He has competed in a number of the most prestigious trumpet competitions across the world: Prague Spring International Music Competition, International Trumpet Guild Solo Competition, National Trumpet Competition, and MTNA Collegiate Artist Competition. Dr. Inkster recently served as the WVMEA Research/Grants Chair and the Composition Contest Chairman for the International Trumpet Guild. He holds the degrees D.M. (The Florida State University), M.M. (University of Redlands), and B.M.E. (University of Wyoming). Inkster has taught in the public schools of Wyoming, California, & Florida.

Wind Ensemble Personnel

Piccolo

Kirsten Schmidt

Flute

Kaitlyn Laprise
Thomas Barkal

Oboe

Melissa DeMarinis
Morgan Atkins

English Horn

Morgan Atkins

Bassoon

Sonja Larson
Cynthia Becker

Contrabassoon

James Smith

E-flat Clarinet

Jill Gagliardi

Clarinet

Brooke Miller
Vivian Becker
Nicholas Alexander
Cara Kinney
Miranda Schultz
Alice Hinshaw

Alto Clarinet

Cara Kinney

Bass Clarinet

Nikhil Bartolomeo

Contrabass Clarinet

Erin Dowler

Soprano Saxophone

Gregory Sisco

Alto Saxophone

Gregory Sisco
Deniz Arkali

Tenor Saxophone

Matthew Stookey

Baritone Saxophone

Richard Laprise

Horn

Evan Young
Jeremy Straus
Elizabeth DeGross
Shannon O'Leary

Trumpet

Matthew Brockman
Joseph Brozek
Alex Miller
Stephen Gomez
Michael Stern
Peter Gehres

Trombone

Ben Allen
Matthew Sidilau
Nich Jones

Bass Trombone

Paul Carter

Euphonium

James Yoon
Danielle Wheeler

Tuba

Lucas Davey
Andrew Satterberg

String/Electric Bass

Tristen Jarvis

Piano

Chenqiu Wang

Synthesizer

Oliver Scott

Timpani

Derek Wohl

Percussion

Corey Hilton
Grace Asuncion
Benjamin Grant
Daniel Monte
Daniel Syvret