

4-30-2016

## Concert: Ithaca College Wind Ensemble and Belchertown High School Wind Ensemble

Ithaca College Wind Ensemble

Matthew Inkster

Justin Cusick

Belchertown High School Wind Ensemble

Brian Messier

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# **Ithaca College Wind Ensemble**

Matthew Inkster, conductor

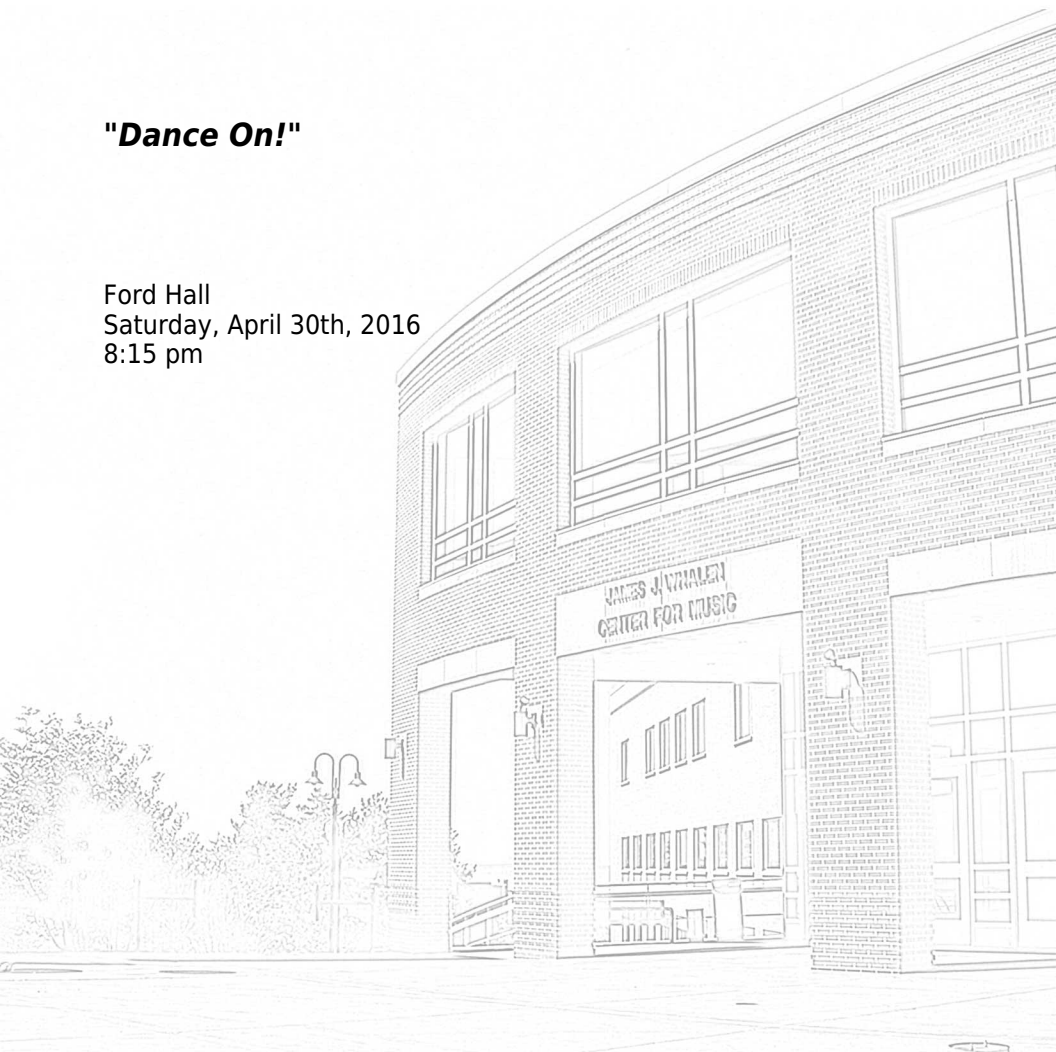
Justin Cusick, graduate conductor

# **Belchertown High School Wind Ensemble**

Dr. Brian Messier, conductor

***"Dance On!"***

Ford Hall  
Saturday, April 30th, 2016  
8:15 pm



**ITHACA COLLEGE**

School of Music

# Dance On!

March of the Two Left Feet

Leroy Anderson  
orch. Boyd  
3'

Solitary Dancer

Warren Benson  
7'

Wedding Dance

Jacques Press  
trans. Johnston  
ed. Fennell  
3'

*Belchertown High School Wind Ensemble  
Brian Messier, conductor*

Redline Tango (2004)

John Mackey  
(b. 1973)  
10'

*Winner of the 2004 Walter Beeler Memorial Composition Prize*

Suite of Old American Dances (1949)

- I. Cake Walk
- II. Schottische
- III. Western One-Step
- IV. Wallflower Waltz
- V. Rag

Robert Russell Bennett  
(1894-1981)  
18'

*Justin Cusick, conductor*

**-Intermission-**

"Profanation" from <i>Jeremiah - Symph. No. 1</i> (1942)	Leonard Bernstein (1918-1990) arr. Bencriscutto 7'
Danzón No. 2 (1994)	Arturo Márquez (b. 1950) arr. Nickel 10'
OHM (2015)	Steven Mackey (b. 1956) 12'
<i>Co-Premiere Performance</i>	
Armenian Dances, Pt. 1 (1972)	Alfred Reed (1921-2005) 11'
I. Tzirani Tzar - The Apricot Tree	
II. Gakavi Yerk - The Partridge's Song	
III. Hoy, Nazan Eem - Hoy, My Nazan	
IV. Alagyaz	
V. Gna, Gna - Go, Go!	

## Program Notes

**Redline Tango** takes its title from two sources. The first is the common term of "redlining an engine," or, pushing it to the limit. In the case of this score, "redline" also refers to the "red line," or the IRT subway line (2 & 3 trains) of the New York subway system, which is the train that goes between my apartment on the Upper West Side of Manhattan and BAM, where this work was premiered.

The work is in three sections. The first section is the initial virtuosic "redlining" section, with constantly-driving 16th-notes and a gradual increase in intensity. After the peak comes the second section, the "tango," which is rather light but demented, and even a bit sleazy. The material for the tango is derived directly from the first section of the work. A transition leads us back to an even "redder" version of the first section, with one final pop at the end.

-John Mackey

**Suite of Old American Dances** was inspired by a concert in Carnegie Hall by the legendary Goldman Band. Composer Robert Russell Bennett wrote, "I suddenly thought of all the beautiful sounds the American concert band could make that it hadn't yet...[Those sounds] were so new... after all my years with orchestra, dance bands and tiny combos that my pen was practically jumping out of my pocket begging me to give this great big instrument some more music to play."

"[It was] published [as] **Suite of Old American Dances** ... My name for it was Electric Park, [after the Kansas City amusement that] which was a place of magic to us kids. The tricks with big electric signs, the illuminated fountains, the big band concerts, the scenic railway and the big dance hall—all magic. In the dance hall all afternoon and evening you could hear the pieces the crowds danced to, and [my] five movements were samples of the dances of the day." The composer further noted, "...There's no particular purpose in mind in the composition except to do a modern, and, I hope, entertaining version of some of the dance moods of my early youth...for symphonic band..."

The first movement, *Cake Walk*, is a dance/game popular in southern plantations that involved strutting to jig-like banjo/fiddle music, with the "winners" being rewarded with a piece of cake. Next are a *Schottische* which is a Scotch round dance that is similar to a German polka but slower, then *Western One-Step* which is a variation of an early ballroom dance that was a pre-cursor to the foxtrot, and a 20th century take on a classic Viennese waltz called *Wallflower Waltz*. The final movement is a *Rag*, and although there is no specific dance tied to this style, Bennett uses the *Rag* to represent music of this era as a whole.

"**Profanation**" is the second movement of Leonard Bernstein's *JEREMIAH, Symphony No. 1*. The symphony was premiered in 1944, with the composer conducting the Pittsburgh Symphony and Jennie Tourel as mezzo-soprano soloist. Although this early work failed to win a 1942 contest sponsored by the New England Conservatory, it did win the Music Critics Circle of New York Award in 1944. The text of the *Jeremiah Symphony* is from the Book of Lamentations.

"Prophecy," the first movement, aims to parallel in feeling the intensity of the prophet's pleas for his people. "Lamentations," the third movement, observes the destruction of Jerusalem by the Babylonians. "**Profanation**," the scherzo second movement, is based on the traditional Hebrew "Haftarah," a biblical selection from the Books of the Prophets read after the parashah in the Jewish synagogue service. The music depicts a general sense of destruction and chaos brought on by pagan corruption in ancient Jerusalem. The score is dedicated to Bernstein's father.

—Notes from *Program Notes for Band*, by Norman E. Smith

**Danzón No. 2** is based on the music of Cuba and the Veracruz region of Mexico. Márquez was inspired to write the piece by a visit to a ballroom in Veracruz. "I was fascinated and I started to understand that the apparent

lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

The ***Danzón No. 2*** is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music." *Danzón No. 2* was commissioned by the National Autonomous University of Mexico and was debuted in 1994 in Mexico City by the Orchestra Filarmonica de la UNAM under the direction of Francisco Savin. The piece is dedicated to the composer's daughter, Lily. -Notes from the *Austin Symphonic Band*

***OHM*** is the result of a commissioning consortium led by Damon Talley and the Louisiana State University. Ithaca College was among 20 other institutions to participate in the commission and premiere of the work. The title, ***OHM***, does reference the electrical term although not so specifically tied to the unit of resistance. It is more of a reference to electricity in general while simultaneously referencing the ubiquitous meditation syllable - "OM."

The beginning of ***OHM*** reminds me a bit of the sound of the surge of electrical hum that happens as you plug in a cable to an electric guitar. Alternatively, it reminds me of the sound of a lightsaber, which is an idea I attribute to the fact that my six-year-old son was Luke Skywalker for Halloween. I remember reading that the sound of a lightsaber was created by processing an electro-magnetic hum so the employment of an electrical term as the title seemed appropriate. A by-product of musicalizing this quasi-electrical sound is that there are long passages with a static bass note as if the piece were chanting 'OM!'. -Steven Mackey

Part I of ***Armenian Dances*** was completed in the summer of 1972 and first performed by Dr. Harry Begian (to whom the work is dedicated) and the university of Illinois Symphonic Band on January 10, 1973, at the CBDNA Convention in Urbana, Illinois. The work is built upon five Armenian folk songs that were transcribed, purified, researched and arranged by Gomidas Vartabed near the beginning of the 20th Century.

*The Apricot Tree* consists of three organically connected songs. Its declamatory beginning, rhythmic vitality and ornamentation make this song highly expressive.

*The Partridge's Song* is an original song by Vartabed, published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir and later for solo voice with piano accompaniment. It has a simple, delicate melody that might perhaps be thought of as depicting the tiny steps of the partridge.

In the same year Vartabed published *Hoy Nazan Eem* in a choral version. This lively, lyric love song depicts a young man singing the praises of his beloved, Nazan. This song is filled with dance rhythms and ornamentation in five-eight meter.

Vartabed first arranged *Alagyaz* (a mountain in Armenia) for solo voice and piano, and later for chorus. It is a beloved Armenian folk tune, and its long-breathed melody intimates the majesty of the mountain itself.

*Go, Go* is a humorous, light textured tune. In performance, Vartabed coupled it with a contrasting slower song, *The Jug*. Its repeated note pattern depicts the expression of laughter.

-Alfred Reed and Dr. Violet Vagramian

## Biographies

**Dr. Brian Messier** is currently the Director of Bands at Belchertown High School. His research on audience attraction, engagement, and retention has resulted in his participation in the New Audiences and Innovative Practices program in Iceland, guest speaking engagements in Minnesota and the Netherlands, and his appointment to the College Band Director's National Association committee for the advancement of wind music in our culture. Messier is also CEO and artistic director of Elastic Bands ([elasticbands.org](http://elasticbands.org)), which produces educational methods that facilitate creativity and imagination among students. Prior to his appointment at BHS, Messier taught in the public schools for six years, five as Director of Bands at Amherst Regional High School. Recently, Dr. Messier completed his doctorate in conducting at the University of Minnesota with Prof. Craig Kirchoff, and he currently resides in Amherst, MA.

**Justin Cusick** is a Master of Music in wind conducting candidate at Ithaca College. He has also served as assistant conductor of the Ithaca College Wind Ensemble and Concert Band, and has assisted Dr. Matthew Inkster and Dr. Keith Kaiser with their instrumental conducting courses for undergraduate music education students. Mr. Cusick received his Bachelor of Music in Music Education degree from the University of Dayton in Dayton, Ohio.

From 2010 until 2015, Mr. Cusick was the Director of Bands for the Carlisle Local School District in Carlisle, OH. While there he conducted all middle and high school bands, including high school symphonic, jazz, and pep bands, as well as a very competitive marching band. From 2009 until 2010, he was the Assistant Director of Bands and Orchestras for the Mad River Local School District in Riverside, OH. While there, he conducted the 7th and 8th grade bands and orchestras and high school concert band, as well as assisting with

high school orchestra, symphonic band, jazz band, pep band, and competitive marching band.

Mr. Cusick has been a frequent guest conductor and lecturer at the University of Dayton. He is currently studying with Dr. Matthew Inkster and Dr. Jeffrey Meyer of Ithaca College, and has previously studied with Mr. Matthew Marsit, Interim Director of Bands at Ithaca College and Dr. Patrick Reynolds, Conductor of Symphonic Wind Ensemble and University Orchestra at the University of Dayton, and Assistant Conductor with the Dayton Philharmonic Orchestra. He has attended many conducting symposia and worked with Steve Peterson, Steve Davis, Mallory Thompson, Joe Parisi, Daniel Schmidt, Rob Franzblau, Allan McMurray, Richard Floyd, Craig Kirchhoff, Tom Lee, H. Robert Reynolds, and Frank Ticheli. Mr. Cusick is a member of several professional organizations, and is a Vic Firth endorsed artist.

**Matthew Inkster**, Visiting Professor of Music, is on leave as 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 North Carolina, New York, Pennsylvania, California, and West Virginia. 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  
Marissa Mediati  
Christine Dookie

### **Alto Flute**

Marissa Mediati

### **Oboe**

Melissa DeMarinis  
Morgan Atkins  
Sarah Pinto

### **English Horn**

Melissa DeMarinis

### **Bassoon**

Sonja Larson  
Cynthia Becker

### **Contrabassoon**

Olivia Fletcher

### **E-flat Clarinet**

Jill Gagliardi

### **Clarinet**

Vivian Becker  
Nicholas Alexander  
Cara Kinney  
Erin Dowler  
Alice Hinshaw  
Nathan Balester

### **Alto Clarinet**

Erin Dowler

### **Bass Clarinet**

Nikhil Bartolomeo

### **Contrabass Clarinet**

Nathan Balester

### **Soprano Saxophone**

Deniz Arkali

### **Alto Saxophone**

Deniz Arkali  
Matthew Kiel  
Jocelyn Armes

### **Tenor Saxophone**

Matthew Stookey

### **Baritone Saxophone**

Richard Laprise

### **Horn**

Evan Young  
Jeremy Straus  
Elizabeth DeGroff  
Shannon O'Leary

### **Trumpet**

Matthew Brockman  
Joseph Brozek  
Alex Miller  
Michael Stern  
Peter Gehres  
Shaun Rimkunas

### **Trombone**

Benjamin Allen  
Matthew Sidilau  
Nicholas Jones

### **Bass Trombone**

Paul Carter

### **Euphonium**

James Yoon  
Danielle Wheeler

### **Tuba**

Lucas Davey  
Cristina Saltos

### **String Bass**

Ryan Petriello

### **Piano**

Chenqiu Wang

### **Timpani**

Derek Wohl

### **Percussion**

Corey Hilton  
Grace Asuncion  
Lillian Fu  
Benjamin Grant  
Daniel Monte  
Daniel Syvret