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Concert: Ithaca College Vocal Jazz Ensemble & Ithaca College Symphonic Band

Douglas A. Avery

Matthew Inkster

Ithaca College Vocal Jazz Ensemble

Ithaca College Symphonic Band

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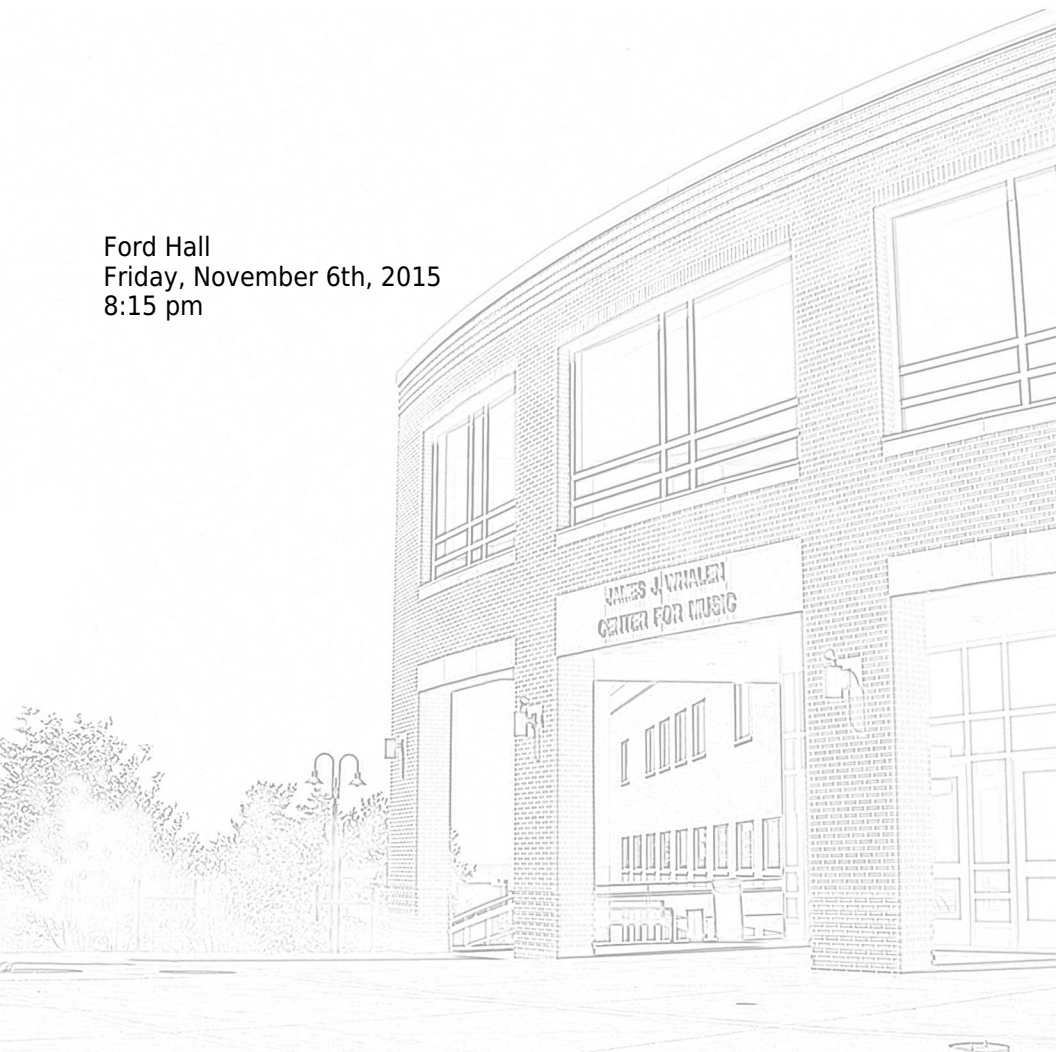
Ithaca College Vocal Jazz Ensemble

Douglas Avery, director

Ithaca College Symphonic Band

Matthew Inkster, conductor

Ford Hall
Friday, November 6th, 2015
8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Vocal Jazz Ensemble

Moonglow Hudson, Land & Mills/arr. Teena Chinn

Time After Time Styne/arr. Kerry Marsh
Hannah Martin, Mezzo
Matthew Moody, Baritone

Where Is Love? Bart/arr. Paris Rutherford
Stephen Rothhaart, Tenor

Brazasia Castro-Neves/arr. Jennifer Barnes
Oliver Scott, Piano
Rebecca Angel, Soprano

"Orient and Occident, Part II" **Ithaca College Symphonic Band**

Come, Drink One More Cup (2010) Quian Chen
(b. 1962)
13'

Symphony No. IV: Bookmarks from Japan (2013) Julie Giroux
(b. 1961)
21'
I. Fuji-san - "*Mt. Fuji*"
II. Nihonbashi - "*Bridge Market*"
III. The Great Wave off Kanagawa - "*The Life of One Wave*"
IV. Kinryu-zan Sensoji - "*Thunder Gate*"
V. Evening Snow at Kambara - "*Light is the Touch*"
VI. Hakone - "*Drifting*"

Vocal Jazz Ensemble Program Notes

Moonglow

Moonglow was first recorded in 1933 by Joe Venuti and his Orchestra. Since then it has been a favorite of jazz bands and vocalists alike, with prominent recordings by Benny Goodman, Artie Shaw, Billie Holiday and Sarah Vaughan.

This straightforward arrangement, by **Teena Chinn**, has long been a staple of the vocal jazz ensemble repertoire.

Time After Time

With lyrics and music by Sammy Cahn and Jule Styne, *Time After Time* is another jazz standard. The song was composed in 1947. Since then, the list of jazz singers who have recorded it constitutes a "veritable who's who" of jazz vocalists - Ella Fitzgerald, Tony Bennett, Sarah Vaughan and Nancy Wilson are only a few who have made it a part of their catalog. The popularity of *Time After Time* is not limited to jazz artists. Frank Sinatra, Barbara Streisand, Harry Connick, Jr. and even Keanu Reeves are among the many popular artists who have "covered" this song.

With this new (2015) arrangement, **Kerry Marsh** takes *Time After Time* out of the "swing" realm and gives it a samba feel, as well as adds some new material and room for solos by Hannah Martin and Matthew Moody.

Where Is Love?

This selection is taken for the Lionel Bart score of the musical *Oliver!*. The show opened in London's West End in 1960, before moving to Broadway in 1963. In 1968, *Oliver!* was made into a feature film. *Where Is Love* is sung by the title character early in Act I, after being sold from the orphanage to an undertaker, and sent to sleep in the basement among the coffins.

Paris Rutherford is one of the premier vocal jazz arrangers of our time. From the simple, unison beginning, he layers on lush chord tones, making this arrangement a perfect example of the contemporary a cappella jazz ballad. Stephen Rothhaart sings the solo text in the middle of the arrangement.

Brazasia

Stylistically, *Brazasia* comes from the Brazilian pop/jazz repertoire. The original was co-created by Oscar Castro-Neves and the Japanese keyboardist Yutaka. Yutaka is known for mixing his Japanese heritage with his love for Brazilian music; hence the title. As a young musician, he refined his style performing the music of Sergio Mendes.

Our arrangement, by **Jennifer Barnes**, follows the original very closely, filling out some of Yutaka's keyboard solos with chords for vocal lines. Solos are performed by our own keyboardist, Oliver Scott, and soprano Rebecca Angel.

Symphonic Band Program Notes

Come, Drink One More Cup

Chen Qian, born in Guiyang, China, began violin lessons with his father at the age of three and started playing piano at age four. At seventeen, he worked as pianist for the

City Song and Dance Ensemble of Guiyang. In 1981, he was recruited by the composition department of Sichuan Conservatory of Music and became a student of Professor Huwei Huang. Currently, he is resident composer for the Military Band of the Chinese People's Liberation Army. His range of works cover symphonic music, chamber music, music for television and film. His works have been performed in the United States, the Netherlands, Belgium, Germany, Switzerland, Japan, Korea and Hong Kong. In 1997, he was honored with a concert of all wind music at the Beijing Concert Hall, which was the first of its kind in China. He believes that new concepts and new techniques will lead to the creation of a style that will bring together modern music and the ancient civilization.

Come, Drink One More Cup is inspired by the famous poem by the well-known Tang poet and musician, Wang-Wei, this song has many different versions. The main theme is from "Parting at the Yang-guan Gate" by Zhang-He of the Qin Dynasty (1867). Wang-Wei wrote the poem when he said goodbye to his friend to serve in the army at Weicheng, a small town in Yangguan neighboring the border. The poem expresses sadness, loneliness, and deep sorrow because they may never see each other again.

*The morning rain at Weicheng dampens the light dust,
All the houses and willows look fresh after the rain.
Come, drink one more cup of wine before your leave
After you go west to Yangguan, there will be no more friends.*

Symphony No. 4: Bookmarks from Japan

Julie Ann Giroux was born in Fairhaven, Mass on Dec. 12, 1961 and began playing the piano a few years later. By the age of 8, she began composing. She composed her first Concert Band Work in the 8th grade at the age of 13. She attended Ouachita Parish High School in Monroe, Louisiana graduating in 1979. She played the French Horn in the school bands and played piano for the Choir all the while composing various types of music, including piano works, band works, solo instrumental works and vocal works.

Julie attended college at Louisiana State University receiving her bachelor's degree in music performance, all the while continuing to compose band and orchestra works. At this time, she also began composing commercially. In 1981 she published her first band work. Literally days after college graduation, Julie had the opportunity to arrange & conduct several arrangements for a live ESPN broadcast for the National Sportsfest held in Baton Rouge, Louisiana. Composer Bill Conti had also been hired to compose and conduct music for the same event. Shortly after that, Mr. Conti invited Julie out to Hollywood to work on the mini-series "North and South."

Julie went on to compose & orchestrate music for many Television and Films and received her first of three Emmy nominations in 1989-1990. In 1991-1992, Julie won an Emmy Award for "Outstanding Individual Achievement in Music Direction" for the 64th Annual Academy Awards, ABC."

When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. A member of the American Society of Composers, Authors, and Publishers (ASCAP), her credits include White Men Can't Jump, Masters of the Universe, North & South & North & South II, Broadcast News, Blaze, Dynasty and multiple Academy & Emmy Awards shows. During her career Julie has had the honor of scoring for Celene Dion, Paula Abdul, Jerry Orbach, Dudley Moore, Liza Minelli, Bryan Adams, Peabo Bryson, Angela Lansbury, Jon Bon Jovi, Madonna, Reba McEntyre, Little Richard, Billy Crystal, Michael Jackson and many, many others.

Ms. Giroux describes the genesis of this symphony: "Molly & Ray Cramer gave me a set of 6 bookmarks they had purchased in Japan. Each paper bookmark had beautiful color sketches of scenes or places by famous Japanese artists. They gave them to me

during a lunch outing we took together while at a convention. I did not eat much of my lunch because I could not stop looking at the bookmarks. My imagination was whirling with each scene painted on each bookmark. I knew right then and there that those 6 little bookmarks would be the subject of my next symphony. And sure enough, those 6 little pieces of paper with their tiny little purple silk strings consumed the better part of 6 months of my life. Thank you Ray and Molly!"

The sketch *Fine Wind, Clear Morning* (Gaifu kaisei), also known as *South Wind, Clear Sky* or *Red Fuji*, by Hokusai Katsushika is the inspiration for **Fuji-san**. In early autumn when, as the original sketch title specifies, the wind is southerly and the sky is clear, the rising sun can turn Mount Fuji red. Fuji-san has many different looks depending on the viewers vantage point, time of year, weather and even time of day. Big, bold and easily recognized yet shrouded in mystery and lore, Mount Fuji offers a multitude of inspirational facets.

Leaving Edo: Nihonbashi or *Bridge Market* was the central point of development of which is now a business district of Chuo, Tokyo, Japan. For centuries it thrived as a mercantile district. The first department store ever developed in Japan was by the Mitsui family named Mitsukoshi. From its early days as a fish market to the current financial district of Tokyo (and Japan), this bridge spanning the Nihonbashi River is a true landmark in Tokyo. In fact, highway signs that state the distance to Tokyo actually state the distance to the Nihonbashi bridge. Up until shortly before 1964, you could see Mount Fuji from the bridge however the 1964 Summer Olympics put in a raised expressway over the Nihonbashi bridge, obscuring its view entirely. Petitions to relocate the expressway underground in order to regain view of Mount Fuji are continuous but so far have been futile due to the costs for such a project.

While many of the prints may be familiar, ***The Great Wave off Kanagawa*** is perhaps the most famous. Looking at this stunning print, you can see Mount Fuji in the background but the central focus is an enormous wave called an okinami (wave of the open sea) peaked and curling with several Japanese boats in different stages entering the perilous wave. In the music, a single wave is depicted from its beginnings far out in the sparkling sun drenched seas all the way through its final throes onto a rocky beach. The piece starts in the open sea, fairly calm with sunlight refracting into thousands of tiny points of light.

Originally built in 941 AD, Kaminarimon is the outer gate (**Thunder Gate**) leading to the Senso-ji Temple which was constructed around 628 AD. This large gate features 4 statues. The Shinto gods Fujin and Raijin are located on the front of the gate and the Buddhist god Tenryu and goddess Kinryu stand on the reverse side. Displayed in the middle of the gate is a giant red chochin (lantern) which weighs approximately 1,500 pounds. Despite its huge size, it is very fragile. Over the centuries the gate has been destroyed and rebuilt many times. The current gate dates to 1960 and the new lantern was donated in 2003. The magnificence of the gate still shines through bearing testament to centuries of humans that have passed through its structure and the centuries yet to come.

Evening Snow at Kambara is also known as *Light is the Touch*, referring to snow softly falling on the skin. In this piece, the falling snow symbolizes spiritual healing. The melody is simple yet haunting and grows with the slow addition of players. The piece ends with the same 3 soloists it began with. It is a song in structure, a song representing the soft touch of healing.

When I started researching **Hakone** there wasn't much of anything striking a chord within my creative self. It seemed like just a city that had a long road with lots of curves, switchbacks, and other hazards passing through it. It wasn't until I looked at the actual highway on a map that it rang a bell. I had seen this road before. I truly recognized the shape of the entire highway. Having never been on that actual highway in real life I knew I had to unravel the mystery. I am an avid "gamer" and though I tend to play all types of games both on the computer and on consoles, I have always played

racing games. The road was familiar because I had "driven" it before, in a video game. The drifting I did on that highway in the game mostly sent me sailing off the road, flying through air, and ultimately landing in a fiery, end over end wipeout. YouTube offered up a seemingly endless supply of videos featuring not one, but long parades of cars in single file drifting on the Tokaido Highway as it runs through Hakone.

Subtitled **Drifting**, this piece reflects my love of fast cars doing crazy fun things. In this instance that would be drifting. Drifting is the art of manipulating the brakes, the gas and precise steering wheel positioning keeping the car in a controlled skid/slide while traveling around curves. The music depicts the adrenaline racing, heart pumping action of drifting cars on the Tokaido Highway through Hakone and beyond. It is fast, furious, full of odd meters and features nearly every instrument in the band at least once. My version of musical drifting. Lets just hope there are no wipeouts or fiery crashes. Drifting on the Tokaido Highway will be on my "To Do" list during my next visit to Japan.

Biographies

Douglas Avery, Associate Professor of Music Education, joins the full-time faculty at Ithaca College for the first time in 2015-16, after serving as an adjunct for several years. In addition to the Vocal Jazz Ensemble, he coordinates placement of senior student teachers, observes and evaluates student teachers, and teaches music education courses. This follows a 35-year career in the Seneca Falls, NY public schools, where he conducted choral ensembles, directed the theatre program, and chaired the performing arts department. During his tenure in Seneca Falls, he received outstanding annual evaluations for his own students, ensembles and productions, as well as awards for excellence in music education from the Rochester Philharmonic Orchestra and the New York State School Music Association. He has years of service to the American Choral Directors Association and NYSSMA, and currently serves as chairperson for the New York All-State Vocal Jazz Ensemble. He holds the degrees B.M.E. (Eastman School of Music) and M.M. (Ithaca College).

Matthew Inkster, Visiting Professor of Music, 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 North Carolina, West Virginia, Pennsylvania, California, and New York. 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, and Florida.

Vocal Jazz Ensemble Personnel

Soprano

Rebecca Angel
Laura Douthit
Ginny Maddock

Mezzo

Hannah Martin
Kathryn Kandra
Danielle Avicolti

Alto

Haley Parker
Aquiala Walden
Isabella Gervassoni

Tenor

Stephen Rothhaar
Holden Turner
Adam Kruschwitz

Bass

Matthew Moody
Shaun Rimkunas
Lucas Manfredi

Rhythm

Oliver Scott, Piano
Adam Siegler, Bass
Caleb Matheson,
Drums

Symphonic Band Personnel

Piccolo

Ashley Watson

Contrabass Clarinet

Bryan Filetto

Bass Trombone

Steven Obetz

Flute

Caitlin Miret
Robyn Leary
Dana Herbert
Jennie Ostrow
Stephanie Feinberg
Bethany McLean
Madeline Hause
Marguerite Davis

Alto Saxophone

Lauren Thaete
Jocelyn Armes
Alec Miller
Travis Murdock
Kelsey Beyer
Kerri Barnett
Keilah Figuera

Euphonium

Colleen Grady

Tuba

Jasmine Pigott
Justin Benavidez

Oboe

Stefanie Nicou
Meagan Priest

Tenor Saxophone

Alissa Settembrino

String Bass

Christian Chesanek

English Horn

Meagan Priest

Baritone Saxophone

Rachel Moody

Piano

Michail Konstantinos
Chalkiopoulos

Bassoon

Olivia Fletcher
Emily Roach
Zack Proulx

Horn

Evan Young
Jacob Morton-Black
Ben Futterman

Harp

Barbara Dechario

Clarinet

Nikhil Bartolomeo
Madeline DeNofio
Jeffrey Elrick
Mikaela Vojnik
Zachary Kalik
Thea Hollman
Rebecca Butler

Trumpet

Shaun Rimkunas
Alyena Ashenfarb
Vincent Sicurella
Mike Salamone
Ray Fuller
Mark Farnum
Hayden Bustamante
Caitlin Mallon

Timpani

Nigel Croston

Percussion

Katie McInerney
Chelsea Catalone
Caitlin Mellen
Shannon Frier
Lillian Fu
Jamie Kelly
Jordan Braverman

Bass Clarinet

Jenna DiMento
Katherine Filatov

Trombone

Andrea Dollinger
Kristin Jannotti
Zach Zwald
Josh Twomey

We wish to acknowledge and thank Trumansburg Schools, Kristen Robertson, and Alice Ploss for providing Taiko drums and expertise. Our performance this evening is all-the-more special because of their generosity!