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# Concert: Ithaca College Concert Band & Symphonic Band

Ithaca College Concert Band

Ithaca College Symphonic Band

Jason Silveira

Aaron Burgess

Matthew Inkster

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# **Ithaca College Concert Band**

Jason M. Silveira, conductor

Aaron Burgess, graduate conductor

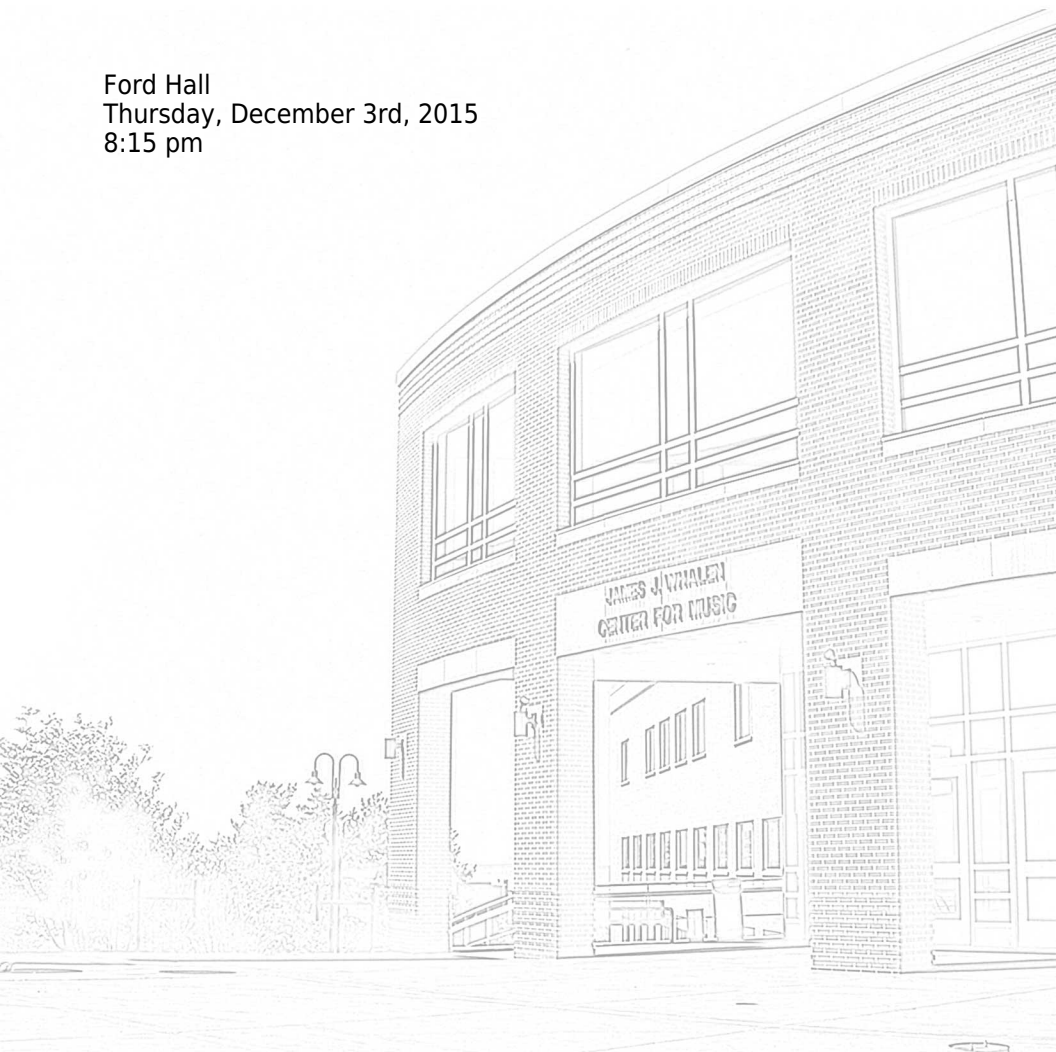
# **Ithaca College Symphonic Band**

Matthew Inkster, conductor

Ford Hall

Thursday, December 3rd, 2015

8:15 pm



# **ITHACA COLLEGE**

School of Music

**A Little Song...A Little Dance...  
Ithaca College Concert Band**

Danza de los Duendes (1997)	Nancy Galbraith (b. 1951) 10'
Cajun Folk Songs II (1997) I. Ballad II. Country Dance	Frank Ticheli (b. 1958) 10'
Incantation and Dance (1964)	John Barnes Chance (1932-1972) 8'

**Old, New, Borrowed & Blue - A World Tour  
Ithaca College Symphonic Band**

Festive Overture, op. 96 (1954)	Dmitri Shostakovich (1906-1975) arr. D. Hunsberger 7'
Elsa's Procession to the Cathedral (1850) (from <i>Lohengrin</i> )	Richard Wagner (1813-1883) arr. L. Cailliet 7'
Dance of the New World (1992)	Dana Wilson (b. 1946) 9'
Mannin Veen: A Manx Tone Poem (1933)	Haydn Wood (1882-1959) 11'

## Program Notes - Concert Band

**Danza de los Duendes** was composed for Argentina's Orquesta Sinfónica de Tucumán, whose music director, Eduardo Alonso-Crespo, led the world premiere in 1992. The work's title—an afterthought suggested by the composer's student—refers to the malicious goblin-like creatures (los duendes) of South American folklore. In 1996 Galbraith revised the work and re-scored it as a wind symphony. The work begins with an introductory section that makes use of high woodwind textures and percussion. The introduction closes with falling runs into a quiet pulse in the clarinets. The main theme is then stated in the four trumpets, and is answered by various instruments that eventually lead to a statement by the whole ensemble in an explosive climax. This evolves into a repeated quarter note octave in the upper winds and large fortissimo chords in the brass. The development section makes use of the percussion and piano as a background texture over which lyrical melodies are stated in the woodwinds. The development closes with the loud repeated quarter note octave, which decrescendos into a single quarter note pulse in the bass clarinet. The piano enters very quietly as accompaniment for soft and lush brass chords. The bass clarinet again enters with a pulsating rhythm, with ideas gradually being layered on top leading to a rousing, dramatic re-statement of the main theme, which closes the piece.

**Cajun Folk Songs II** is the second set of folk songs composed as a tribute to the people of the old Cajun folksong culture. Cajuns are descendants of the Acadians, a group of early French colonists who settled in Nova Scotia and were driven south to Louisiana by the British in the mid-1750s. Louisiana-born Frank Ticheli based these works on folk melodies whose precise origins are unknown, freely combining them with original music. In the first movement, he opens with a personal reflective brass chorale, followed by two different settings of the Cajun folk song *Aux Natchitoches*. The first movement, entitled "Ballad" was written in memory of Ticheli's father, Frank P. Ticheli III (1934-1996). This melancholy "Ballad," with its starkly beautiful textures and harmonies is followed by a brash and lively "Country Dance." This music evokes the energetic feeling and style of a Cajun two-step, a form commonly used in the dance halls of southern Louisiana, and also has stylistic similarities to Scottish folk dances and the American hoedown. Two Cajun folk songs (*Et ou c'est que tu es parti* & *Joe Ferail est un petit négre*) are used as the unifying compositional device for this movement. The "Country Dance" was composed in celebration of the birth of Ticheli's nephew, Ryan Paul Ticheli (b. August 18, 1996).

**Incantation and Dance** (originally titled *Nocturne and Dance*) was John Barnes Chance's first published work in his regrettably short career. This piece was composed while he was serving as composer-in-residence in the North Carolina public schools under a grant from the Ford Foundation's Young Composers Project. The Greensboro Senior High School Band premiered it on November 16, 1960. The piece consists of two contrasting sections. The "Incantation" is a short, mournful melody, full of mystery, which gradually builds to a ferocious conclusion. The "Dance" also begins quietly, moving to a complex rhythmic pattern in the percussion, and culminating in a frenzied dance. A native of Texas, Chance played timpani with the Austin Symphony and taught at the University of Kentucky before his untimely accidental death in 1972.

## Program Notes - Symphonic Band

**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 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."  
- Donald Hunsberger

**Elsa's Procession to the Cathedral**, with its medieval color and pageantry, prefaces Elsa's betrothal to Lohengrin, mystic Knight of the Holy Grail, who comes to deliver the people of Brabant (Antwerp) from the Hungarian invaders. In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of solemn praise to that of the orchestra. It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense musical thoughts that were to culminate in Tristan, The Ring, and Parsifal. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the Lohengrin score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventure.  
-Lucien Cailliet

**Mannin Veen: Dear Isle of Man**, is a tome poem based on four Manx folk tunes. The first, "The Good Old Way," is an old and typical air written mostly in the Dorian mode. The second, which introduces the lively section of the work, is a reel - "The Manx Fiddler." The third tune, "Sweet Water in the Common" relates to the practice of summoning a jury to decide questions concerning water rights, boundaries, etc. The fourth and last is a fine old hymn, "The Harvest of the Sea," sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds. -Haydn Wood

**Dance of the New World** (1992) was completed the very month—500 years later—that Christopher Columbus first landed in the New World. As few journeys have had such an impact on the fate of world culture, this piece is a tribute to the blending of styles and attitudes that has taken place in the "Latin" American region of this hemisphere where Columbus first landed. It is also intended to suggest the hopeful awakening of the Renaissance that his voyage symbolized. Beginning with faint percussion patterns gradually layered one on top of the other, the work gradually burgeons, suggesting along the way the continuing "journey" of the West over the past 500 years, in all of its intricacy, difficulty, and drama.  
-Dana Wilson

## Faculty Biographies

**Jason M. Silveira** is assistant professor of music education at Ithaca College. He received his Bachelor of Music and Master of Music degrees in music education from Ithaca College, and his Ph. D. in music education from Florida State University. Currently, Dr. Silveira teaches a variety of music education classes at Ithaca College, and is also the conductor of the Ithaca College Concert Band. His research interests include music perception and cognition, psychology of music, teacher effectiveness, and psychophysiological responses to music. He has presented research at several national and international venues. Dr. Silveira has been published in *Journal of Research in Music Education*, *International Journal of Music Education*, *Psychology of Music*, *Journal of Music Teacher Education*, *Contributions to Music Education*, *Music Educators Journal*, *Research Perspectives in Music Education*, and the *Oregon Music Educator*.

Prior to his appointment at Ithaca College, Dr. Silveira was an assistant professor at Oregon State University where he taught graduate and undergraduate classes in the Professional Music Teacher Education Program, and also conducted the Wind Symphony and Brass Choir. Dr. Silveira was also a public school music teacher in the state of Rhode Island, and twice received citations from the governor for promoting excellence in music education. He also currently serves as Chair of the Affective Response Special Research Interest Group for the National Association for Music Education. Additionally, Dr. Silveira serves on the editorial boards of the *National Band Association Journal*, served as editor of the *Oregon Music Educator*, and has served as an invited reviewer for *Psychology of Music*, *International Journal of Music Education*, and the National Association for Music Education.

**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, & Florida.

**Dana Wilson** holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Memphis Symphony, Washington military bands, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as hornist Gail Williams, clarinetist Larry Combs, trumpeters James Thompson and Rex Richardson, and oboist David Weiss.

He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia. They have received several prizes, including the Sudler International Composition Prize and the Ostwald Composition Prize, as well as awards from the International Trumpet Guild and the International Horn Society; are published by Boosey and Hawkes, Alfred Music Publishers, the American Composers Forum, and Ludwig Music Publishers; and can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

## Concert Band Personnel

### **Piccolo**

Hannah Morris

### **Flute**

Cheslea Kaye

Lanphear

Krysten Geddes

Lisa Close

Catherine Sangiovanni

Claire Park

Kathleen Barnes

Laurel Albinder

### **Oboe**

Morgan Atkins

Erica Erath

### **English Horn**

Erica Erath

### **Bassoon**

Aiden Braun

Julia Ladd

Emma Whitestone

### **E-flat Clarinet**

Kevin Harris

### **Clarinet**

Olivia Ford

Kevin Harris

Griffin Charyn

Emma Grey

Alec Targett

Amanda Dookie

Barbara Chelchowski

### **Bass Clarinet**

Maggie Nobumoto

Hannah Blanchette

### **Contrabass Clarinet**

Maggie Nobumoto

Hannah Blanchette

### **Alto Saxophone**

Matthew Kiel

Matthew Snyder

Alexander Clift

Chiara Marcario

Scott Byers

### **Tenor Saxophone**

Ashley Dookie

### **Baritone Saxophone**

Frank Iovine

### **Cornet/Trumpet**

Kristen Warnokowski

Kristen Kasky

Andrew Nolish

Michael Cho

Kevin Biernat

Thomas Iandolo

Tyler Campolongo

Nicholas Paraggio

Matt Becker

### **Horn**

Sydney Rosen

Hannah Titlebaum

Alexander Shuhan

### **Trombone**

Dan Wenger

Jacob Everett

Ryan Brady

Sam Considine

Brian Buttrick

Hunter Burnett

Mathew Beeby

### **Bass Trombone**

Louis Jannone

### **Euphonium**

Christian Dow

### **Tuba**

Drake Tubbs

Jasmine Pigott

### **String Bass**

Gillian Dana

### **Keyboards**

Mengdi Guo

### **Timpani**

Corinne Steffens

### **Percussion**

David Hawthorne

Kelsey Bocharski

Jordan Braverman

JJ Close

Katie McInerney

Chelsea Catalone



# Symphonic Band Personnel

## **Piccolo**

Ashley Watson

## **Flute**

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

## **Oboe**

Stefanie Nicou  
Meagan Priest

## **English Horn**

Stefanie Nicou

## **Bassoon**

Olivia Fletcher  
Emily Roach  
Zack Proulx

## **E-flat Clarinet**

Mikaela Vojnik

## **Clarinet**

Nikhil Bartolomeo  
Jenna DiMento  
Madeline DeNofio  
Katherine Filatov  
Zachary Kalik  
Rebecca Butler

## **Bass Clarinet**

Bryan Filetto  
Thea Hollman

## **Contrabass Clarinet**

Jeffrey Elrick

## **Alto Saxophone**

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

## **Tenor Saxophone**

Alissa Settembrino

## **Baritone Saxophone**

Rachel Moody

## **Bass Saxophone**

Alec Miller

## **Horn**

Evan Young  
Jacob Morton-Black  
Ben Futterman

## **Trumpet**

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

## **Trombone**

Andrea Dollinger  
Kristin Jannotti  
Zach Zwald  
Josh Twomey

## **Bass Trombone**

Steven Obetz

## **Euphonium**

Colleen Grady

## **Tuba**

Jasmine Pigott  
Justin Chervony

## **String Bass**

Christian Chesaneck

## **Organ**

Jean Radice  
Emily Mazzaresse

## **Timpani**

Nigel Croston

## **Percussion**

Katie McInerney  
Chelsea Catalone  
Caitlin Mellen  
Shannon Frier  
Jordan Braverman