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Concert: Ithaca College Wind Ensemble & Wind Symphony

Ithaca College Wind Ensemble

Ithaca College Wind Symphony

Benjamin Rochford

Christopher Hughes

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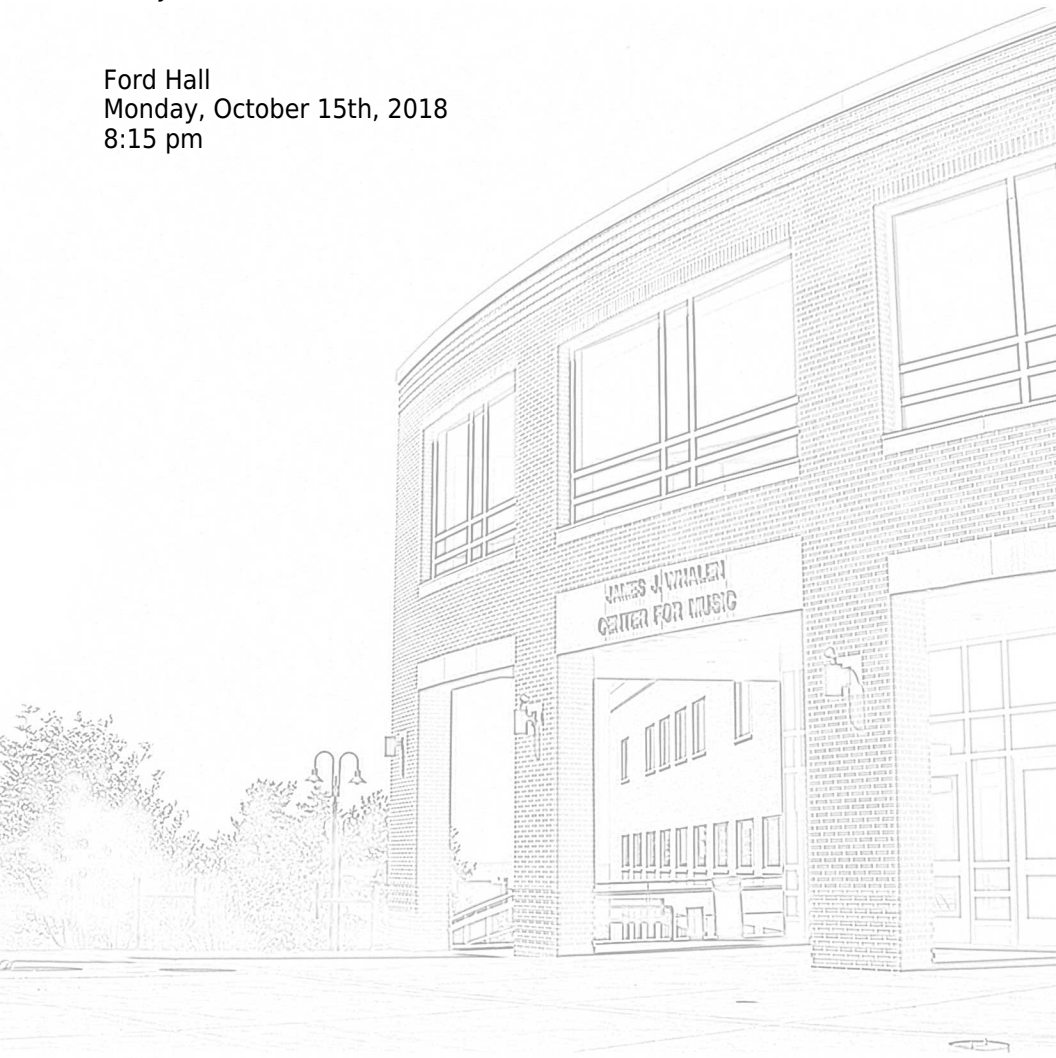
Ithaca College Wind Ensemble

Christopher Hughes, conductor

Ithaca College Wind Symphony

Benjamin Rochford, conductor

Ford Hall
Monday, October 15th, 2018
8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Wind Symphony

Tempered Steel

Charles Rochester Young
(b.1965)

A Movement for Rosa

Mark Camphouse
(b.1954)

Aurora Awakes

John Mackey
(b.1973)

Ithaca College Wind Ensemble

Lincolnshire Posy

Percy Aldridge Grainger
(1882-1961)

- I. Lisbon
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

Swing Landscape:
Rhapsody for Piano and Wind Orchestra

James M. David
(b.1978)

Karl Paulnack, piano

Of Our New Day Begun

Omar Thomas
(b.1984)

Program Notes

Tempered Steel

As we grow stronger and more resilient through hardship, we become “tempered.” Tempered Steel is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all. As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the “tempest” is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes.

- Program note by Charles Rochester Young

A Movement for Rosa

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title “Mother to a Movement” for her act of personal courage, sparking the Civil Rights movement of the 1950’s. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr. inscribed the following words on the front piece of his book, *Stride Toward Freedom*, a copy of which he gave to Mrs. Parks: “To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom.” Throughout the history of our great nation, we have glorified (and rightly so) various heroes, most frequently presidents, military figures, and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor’s assistant in a men’s clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement. America’s proud heritage and the accomplishments of its people have been, and continue to be, darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups. Mrs. Parks addresses this continuing problem in her 1992 book entitled: *Rosa Parks: My Story*. The final three paragraphs of that book: I look back now and realize that since that evening on the bus in Montgomery, Alabama, we have made a lot of progress in some ways. All those laws against segregation have been passed, and all that progress has been made. But a whole lot of white people’s hearts have not been changed. Dr. King used to talk about the fact that if a law was changed, it might not change hearts but it would offer some protection. He was right. We now have some protection, but there is still much racism and racial violence. In recent years there has been a resurgence of reactionary attitudes. I am troubled by the recent decisions of the Supreme Court that make it harder to prove a pattern of racial discrimination in employment and by the fact that the national government does not seem very interested in pursuing violations of civil rights. What troubles me is that so many young people including college students, have come out for white supremacy and that there have been more and more incidents of racism and racial violence on college campuses. It has not been widespread, but still it is troublesome. It seems like we still have a long way to go.

- Program note by Mark Camphouse

Aurora Awakes

*Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.*

- Virgil, The Aeneid, Book IV, Lines 584-587

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis. John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where the Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The second quotation is a sly reference to Gustav Holst's First Suite in E-flat for Military Band. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. Mackey adds, "That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awakening of the goddess of dawn, you need a damn bright ending – and there was no topping Holst. Wellexcept to add crotales."

- Program note by Jake Wallace

Lincolnshire Posy

As the composer himself has written, this is a "bunch of musical wildflowers" based on folk songs collected in Lincolnshire, England in 1905-06. Grainger was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observation of peculiarities of performance such as varying eat lengths and the use of "primitive" techniques such as parallelism.

The first movement, *Lisbon Bay*, is a sailor's song in a brisk 6/8 meter with "plenty of lilt." The song is presented several times with changing accompaniment. The second song is entitled *Horkstow Grange*, or *The Miser and His Man*, a *Local Tragedy*. The accents shift constantly throughout as the number of quarter notes in a measure changes from four to five to three and back again. The third song, *Rufford Park Poachers*, is the longest and most complex of the settings. The instrumentation emphasizes the piccolo in a high register playing with the solo first clarinet three octaves lower. This tune is accompanied by itself in canon by the E-Flat clarinet and bass clarinet. It is a unique musical sound and idea. The fourth song, *The Brisk Young Sailor*, is rather simple in contrast to the previous song. The fifth song, *Lord Melbourne*, begins in free time, "heavy and fierce." The conductor is instructed to vary his beat lengths as folk singers do. The sixth and last song, *The Lost Lady Found*, is the most conventional setting of all. It is in straight 3/4 meter, with usual accompaniment patterns.

- Program note from Program Notes For Band by Noman E. Smith

Swing Landscape: Rhapsody for Piano and Wind Orchestra

Swing Landscape was commissioned by the Iowa Bandmasters Association for a world premiere on May 10, 2018 with Karl Paulnack and the Des Moines Symphony Winds, Dr. Rebecca Phillips conducting.

Swing Landscape: Rhapsody for Piano and Wind Orchestra is an essay on the nature of modernism, postmodernism, and American musical cultural in the 1930's. The paintings of early American modernist Stuart Davis were an important source of inspiration, most notably his 1938 mural Swing Landscape and the similarly themed Hot Still-Scape in Six Colors. Davis' attempted to bridge the techniques of his European contemporaries, such as Picasso and Matisse, with the uniquely diverse cultural scene in New York City during the 1920's and '30's. In particular, jazz and swing music played a major role and Davis sought to break down the barriers between high and low cultures. In this way he helped to bridge the gap to postmodern and pop artists like Warhol in the 1950's and '60's. On the musical side of things, George Gershwin's landmark Rhapsody in Blue shares many commonalities with Davis' works. He was similarly informed by European contemporaries, most notably Ravel and Milhaud, and also rejected the artificial separation among jazz, classical, and popular music. The piece's title also draws from contemporary art, a suggestion made by the composer's brother and collaborator Ira.

With these two titanic figures as inspiration, my work attempts to update their methods to incorporate 21st century artistic ideals. Davis' Hot Still-Scape in Six Colors helped to inform the basic structure of my rhapsody, with each section being labeled according to colors. These colors seem to be chosen deliberately to represent the fundamental nature of light and pigment. In order to relate these to music, I chose to utilize the harmonic series, or chord of nature, to correspond to each color. The odd-numbered partials through the thirteenth were selected to create the following sections: I. White (B-flat), II. Red (D), III. Yellow (F), IV. Blue/Orange (A-flat and C), V. Black (E), and VI. White (B-flat). The astute musician will note that this arpeggiates a B-flat dominant eleventh chord, an extremely common harmony in jazz music. These "spectral" chords are used as sectional markers throughout, including an intense brass chord before the coda that splits a B-flat major triad into an eleventh chord to represent a prismatic splitting of light. (Blue and orange are combined for two reasons: they are on opposites sides of a color wheel and the great proto-spectralist composer Messiaen often described his favorite harmonies as "blue-orange.")

The many diverse sections reflect the Gershwin work's numerous compartmentalized short ideas. However, my work attempts to create a more coherent form by recapitulating primary motives in different guises throughout the piece. Each section is also an homage to different styles of jazz or 20th-century music, including minimalism, stride piano, post-bop, primitivism, modal jazz, and spectralism. Also similar to Gershwin, the solo piano interacts freely with the ensemble throughout, only taking a fully soloistic role in the lyrical center section. Ultimately, the piece attempts to bring about a satisfying philosophical time-travel adventure through the metamodernist lens of the early 21st century.

-Program note by James David

Of Our New Day Begun

"Of Our New Day Begun" was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015 while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for "Of Our New Day Begun" are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, "Lift Every Voice and Sing" (known endearingly as the "Negro National Anthem"), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

"Of Our New Day Begun" begins with a unison statement of a melodic cell from "Lift Every Voice...." before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimmers of hope and relief answered by cries of blues-inspired licks.

In the latter half of the piece the music turns hopeful, settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of "Lift Every Voice...." in 4/4, honoring the powerful display of humanity set forth by the families of the victims. There is a long and emotional decrescendo that lands on a pensive and cathartic gospel-inspired hymnsong. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of black Americans towards equality

-Program note by Omar Thomas

Ithaca College Wind Symphony

Flute

Laurel Albinder
Kevin Buff (Picc.)
Mariel Christiana
Julia Muller
Claire Park

Oboe

Steven Bluestein
Kathleen Cadorette
Erica Erath

Clarinet

Skylar Berkley
Jeffrey Elrick (Contra Bass)
Thea Hollman
Rebecca Rice
Laura Sefcik
Ciara Solby
Morgan Volk (Bas)s
Caleb Will (E-flat)

Bassoon

Julien Gorring
Paige Ramkissoo
Noah Stroka (Contra)

Saxophone

Kelsey Beyer (Alto)
Scott Byers (Alto)
Alice DeRagon (Tenor)
Kyle Kelley (Alto)
Alex Kelsey (Baritone)
Amanda Swatling (Alto)

Horn

Sarah Capobianco
Sara Hendi
Charlotte Povey
Sydney Rosen
Kayla Shuster

Trumpet

Jay Bradley
Hayden Bustamente
Matt Gallego
Averi Parece
Stephen Ryan
Kristen Warnokowski

Trombone

Julianna Bourgeois
Dante Marrocco (Bass)
Ben Sherman

Euphonium

Cormac Callan
Rosemary Hoitt

Tuba

Jon Aldave
Daniel Rogers

Piano

Yuhe Wang

Timpani

Caitlin Mellen

Percussion

Kelsey Bocharski
Scott Bruce
Sirena Chargualaf
Ratewennio George
Peter Jensen
Colin Kelley
Jake Staffin

Ithaca College Wind Ensemble

Piccolo

Leandra Stirling

Flute

Jeannette Lewis
Kathleen Barnes
Timothy Mullins

Oboe

Ellen O'Neill
Raelene Ford
Kaitlyn Schneider (E. Horn)

Clarinet

Steven Foti
Francesca Ferraro
Emma Dwyer
Bryan Filetto
Jacob Friga
Griffin Charyn
Esther Moon
Valerie Nuzzolo (Bass)

Bassoon

Andrew Meys
Olivia Fletcher
Eden Treado
Cam Billings (Contra)

Saxophone

Keilah Figueroa
Jessica Small
Sara Mercurio (Tenor)
Jared Banker (Baritone)

Horn

Ben Futterman
Nicoletta Pignatello
Christian DeFreese
Sydney Rosen
Sarah Pulver

Trumpets

Elliot Lowe
Jennifer Rupert
Evan Schreiber
Peter Gehres
Austin Rannestad
Aleyna Ashenfard

Trombone

Kurt Eide
Eric Coughlin
Sean Bessette

Euphonium

James Yoon
Elizabeth Rutan

Tuba

Jazzie Pigott
Brandon Bartschatt

Piano

Da-Sol Um

Timpani

William Hope

Percussion

Katherine McInerney
Brian Breen
Ethan Cowburn
Leah Gardner
Alex Hoerig
Julia Lavernoich

Biographies

Hailed by the Boston Globe as “a firecracker of a pianist” and “master of his instrument,” **Karl Paulnack** has performed well over a thousand concerts throughout North America, Europe, and Russia. He has appeared at Alice Tully, Carnegie, Merkin and Weil recital halls, as well as Tanglewood, the Library of Congress and the Hollywood Bowl. His regular recital partners include violinist Jorja Fleezanis and soprano Lucy Shelton.

As a faculty member of the Tanglewood Music Center for over a decade, he was a member of the musical staff responsible for the historic 50th anniversary production of Peter Grimes, an event marking Tanglewood’s return to opera. He subsequently served as rehearsal/cover conductor for Seiji Ozawa, and rehearsal pianist for both Ozawa and James Levine during his years in Boston.

Karl Paulnack is Dean of the School of Music at Ithaca College. He served as director of the Boston Conservatory’s Music Division from 2002-2013, and has also held faculty positions at the University of Minnesota, Tanglewood Music Center, University of Southern California, Roundtop, Vancouver International Song Institute, Winnipeg Opera Lab, and Music Academy of the West. He has been a featured guest on St. Paul Sunday, Performance Today, and Morning Pro Musica, as well as on Minnesota Public Radio and BBC television.

As an advocate for music and the arts, Dr. Paulnack is active as a keynote speaker and lecturer. His thoughts on music have been translated into six languages and appeared on well over 100,000 websites, in print publications such as the Christian Science Monitor, and in the program books of dozens of symphony orchestras and concert series around the world. Linda Ronstadt read from his writings during her official testimony to the United States Congress on behalf of funding for the arts.

He holds a B.M. in piano performance from Eastman, the M.M. and D.M.A. degrees from USC, and is a graduate of the Boston University Institute for Non-Profit Management and Leadership. He is a Commissioner on Accreditation for the National Association of Schools of Music and a member of the National Executive Committee of Phi Mu Alpha Sinfonia, from whom he received the Signature Sinfonian medal in 2011.

Benjamin Rochford joined the Ithaca College School of Music in 2016 and currently serves as the Associate Director of Bands. At IC, Rochford conducts the Wind Symphony and Concert Band and teaches courses in instrumental conducting and brass pedagogy. Prior to his appointment at Ithaca College, Mr. Rochford was a Doctoral Conducting Associate and PhD candidate at the University of Florida and also served as Director of Bands at the Valley Grove School District in Franklin, Pennsylvania. While at the University of Florida, his responsibilities included directing the UF Concert Band, assisting with the athletic bands, and teaching courses in conducting, music education, jazz improvisation, jazz history, and philosophy. In addition, Mr. Rochford managed marketing and promotional materials for the band department and assisted with the UF Wind Symphony and Jazz Band.

Mr. Rochford completed a bachelors degree in Music Education from Mansfield University of Pennsylvania and a Masters degree in Instrumental Conducting from Youngstown State University in Ohio. Mr. Rochford’s primary conducting influences include Dr. David Waybright, Dr. Stephen Gage, Dr. Adam Brennan, and Dr. Nathan Rinnert. Mr. Rochford has also participated in conducting symposiums with Ray Cramer, Tom Leslie, Robert Garofalo, Ed Lisk, and Rodney Dorsey and participated in Beethoven conducting master classes with Svilen Simeonov, director of the Sofia Sinfonietta in Bulgaria. He recently was a participant in a conducting presentation by Craig Kirchoff at the South Eastern CBDNA conference in Charleston, SC.

Before working in higher education, Mr. Rochford served as Director of Bands at the Valley Grove School District in Pennsylvania where he was responsible for overseeing the entire 5-12 instrumental music program. At Valley Grove, Mr. Rochford directed the district's athletic bands, jazz combo, and elementary, middle, and high school bands. Rochford is in high demand as a guest conductor/clinician and has also given presentations throughout the United States on a variety of topics including jazz improvisation, rehearsal techniques, student motivation, and authentic student self-assessment within the paradigm of Harvard Project Zero and Arts PROPEL.

Mr. Rochford is an active freelance trumpet player and has performed with the Erie Philharmonic, Venango Chamber Orchestra, Franklin Silver Cornet Band, and various jazz groups. Mr. Rochford has toured across the United States with wind bands and has performed at Carnegie Hall. Recently, he performed with the American Chamber Winds throughout Italy and Switzerland. He has also performed with a number of notable jazz musicians including Bobby Shew, Wycliffe Gordon, Dennis DiBlasio, George Rabbi, Michael Davis, Dave Pietro, Ingrid Jensen, Ryan Kisor, and Chris Vidala.

Mr. Rochford's professional affiliations include the National Association for Music Education, National Education Association, Florida Music Education Association, Florida Bandmasters Association, New York State School Music Education Association, New York State Band Directors Association, Jazz Education Network, and the International Trumpet Guild.

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 lead 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 in 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).

Upcoming Performances

Ithaca College Campus Band

Sunday, December 2, 2018
2:00PM, in Ford Hall

Ithaca College Wind Symphony and Concert Band

Wednesday, December 12, 2018
8:15PM, in Ford Hall

Ithaca College Wind Ensemble

The 50th Anniversary of The Music for Prague 1968

Thursday, December 13, 2018
8:15PM, in Ford Hall

The IC Bands extend a very special thanks to...

Karl Paulnack, Dean, Ithaca College School of Music

David Pacun, Associate Dean, Ithaca College School of Music

Erik Kibelsbeck, Manager of Concerts and Facilities, Ithaca College School of Music

Alexandria Kemp, Scheduling and Events Assistant, Ithaca College School of Music

Ford Hall Stage Crew

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