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Concert: Ithaca College Concert Band & Campus Band

Ithaca College Concert Band

Ithaca College Campus Band

Benjamin Rochford

Christopher Hughes

Alyssa Comeau

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Ithaca College Concert Band

Benjamin Rochford, conductor

Ithaca College Campus Band

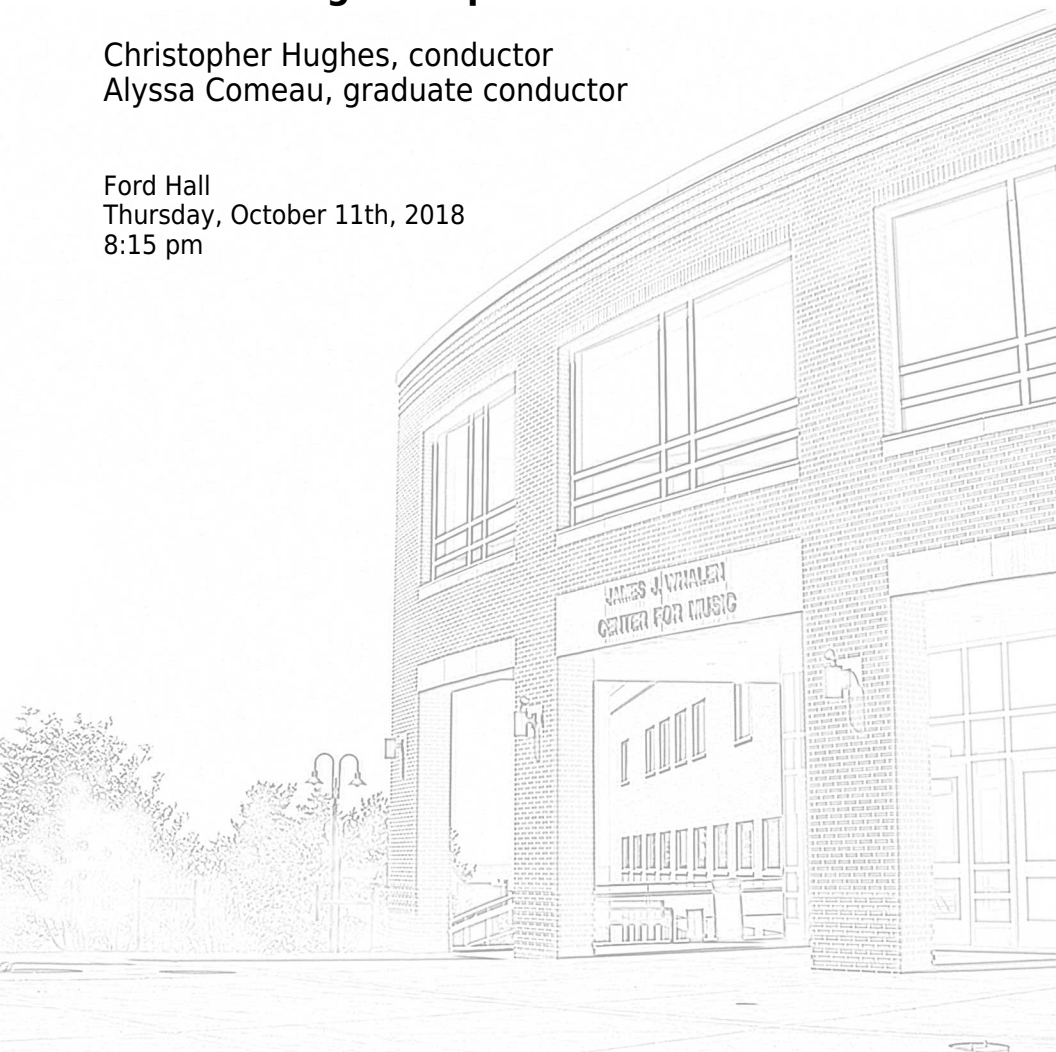
Christopher Hughes, conductor

Alyssa Comeau, graduate conductor

Ford Hall

Thursday, October 11th, 2018

8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Campus Band

Cajun Folk Songs
I. La Belle et la Capitaine
II. Belle

Frank Ticheli
(b. 1958)

Sòlas Ané (Yesterday's Joy)

Samuel R. Hazo
(b. 1966)

The Cave You Fear

Michael Markowski
(b. 1986)

Ithaca College Concert Band

Alleluia! Laudamus Te

Alfred Reed
(1921-2005)

Symphonic Suite
I. Intrada
II. Chorale
III. March
IV. Antique Dance
V. Jubilee

Clifton Williams
(1923-1976)

Cajun Folk Songs II
I. Ballad
II. Country Dance

Frank Ticheli
(b. 1958)

KHAN

Julie Giroux
(b. 1961)

Program Notes

Cajun Folk Songs

Cajun Folk Songs was commissioned by Cheryl Floyd, the director of the Murchison Middle School Band in Austin and was premiered on May 22, 1990. Cajuns are an ethnic group from South Louisiana and descendants of the Acadians, a group of French colonists who were forced out of their home in Nova Scotia by the British in the latter half of the 1700's. Ticheli says of this work: "Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the Archive of Folk Music in the Library of Congress. By doing so they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society. 'La Belle et le Capitaine' and 'Belle' can both be heard in their original versions on the Lomax recordings. 'La Belle et le Capitaine' tells the story of a young girl who feigns death to avoid being seduced by a captain. ...'Belle' is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail."

- Program note by Frank Ticheli

Sòlas Ané

Sòlas and Ané are two Gaelic words mean Joy (Sòlas) and Yesterday/Yesteryear (Ané). It was named for the absolute pleasure Margene Pappas had spending every day living the music with her students. This is what Margene enjoyed most. Margene is the epitome of the phrase "Winners aren't in it for the race. They just love to run". Turning on the band room lights every morning for 37 years was Margene Pappas' passion. *Sòlas Ané* was premiered on May 28th, 2006. That day was declared "Margene Pappas Day" in Oswego and the concert featured her present band as well as an Oswego High School alumni band comprised of some of the top professional musicians and music professors in the world. Sadly, the title, *Sòlas Ané*, gained a deeper and most unfortunate meanings as, on half hour after her final concert, on the day named after her, Margene's father passed away of pneumonia in Champaign, IL.

- Program note by Samuel R. Hazo

The Cave You Fear

Some people have an innate sense of adventure, who go-with-the-flow, who live life for the unexplored, and I couldn't be more inspired by them. For a long time, I was the opposite. I used to prefer to stay at home, working on my computer because it was the safe and responsible thing to be doing, listening to the same albums on my iPod, ordering the same meal at the same, familiar restaurants. And while there's nothing necessarily wrong with having a routine or knowing what you like, I eventually realized that my life was starting to have a certain predictability to it. It was a few years ago, while I was still living in the same state that I was born and raised in, that I had the most terrifying epiphany that I think I've ever had. I was becoming increasingly bored and incredibly boring. In film schools around the world, Joseph Campbell's book *The Hero With A Thousand Faces* is required reading for filmmakers, screenwriters, and storytellers because Campbell has single-handedly identified what we refer to as "The Hero's Journey" — the series of events and conflicts that arise along a character's path as he or she fights their way to some ultimate goal. After studying Campbell, it's easy to question where we are on our own paths. What is our own story? What are we fighting for? What does it mean to be a 'hero' and how can we be more 'heroic' ourselves? When we hear our own call-to-adventure, will we jump up, prepared, or will we ignore it, sit idly and take the easy way out because we would rather life be quiet and comfortable? According to Campbell, each of our adventures are already out there, waiting for us. That's not the problem. For him, "the big question is whether you are going to be able to say a hearty 'yes' to your adventure." So for the next four minutes, let's take a chance, let's venture into the dark unknown, let's fight whatever monsters we find in there. And although we might not always prevail, at least we'll have a story to tell by the end.

-Program note by Michael Markoswki

Alleluia! Laudamus Te

Alleluia! Laudamus Te is a canticle of praise without words; the concert band being treated largely both as a single massive choir and, at times, broken down into individual sections, each functioning as a separate sub-choir or semi-chorus. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the band as it is developed. These three themes form an arch-like, five-part design: the first two themes followed by the rhythmical third theme, which builds to a broad re-statement of the second theme, and this brings the music back to the first theme, which is capped by a short coda of almost

overwhelming power and sonority, to round off the work in joyous triumph.

-Program note by Alfred Reed

Symphonic Suite

Symphonic Suite consists of five movements related through the use of the principal theme. In each movement a new theme is also introduced and in the last movement several themes are developed simultaneously. The suite begins with an *Intrada* which suggests a solemn processional in fanfare style. The following movement, *Chorale*, is based on a melody in the first cornet which has more than a hint of the "blues" in it. *March* is based on a short fanfare-like motif heard at the beginning. *Antique Dance* features a modal melody in the flute with percussion accompaniment. *Jubilee* is the climatic movement of the suite. Marked *allegro con brio*, it is written in sonorous triadic harmony throughout. With a few contrasting sections, the movement is based primarily on a chordal-rhythmic motif. *Symphonic Suite* was the Ostwald Award-winning composition of the American Bandmasters Association in 1957.

-Program note by Gene Braught

Cajun Folk Songs II

Both *Cajun Folk Songs II* and Ticheli's earlier composition for concert band, *Cajun Folk Songs*, are inspired by folk melodies whose precise origins are unknown. In *Cajun Folk Songs II* the folk melodies are more freely combined with original music. The introductory section of "Ballad" is a deeply personal moment of reflection - a brass choral based on original material. We next hear two different melodic settings of the same folksong, "*Aux Natchitoches*." (Natchitoches is a town in northern Louisiana named after a tribe of Native Americans who once lived in that region). The outer sections of the second movement, "Country Dance," are built mainly on original music that evokes the energetic feeling and style of a Cajun two-step, a form commonly used in the dance halls of southern Louisiana. Often, one can hear stylistic similarities to Scottish folk dances, and even the American Hoedown. The middle section of the movement uses the folk songs "*Et ou c'est que tu es parti*" and "*Joe Ferail est un petit nègre*." Neither folksong is available on sound recordings, but they are notated with their Cajun texts in Irene Whitfield's invaluable anthology, *Louisiana French Folksongs*.

-Program note by Frank Ticheli

KHAN

"It is not sufficient that I succeed - all others must fail."
Temüjin Genghis (Chinggis) Khan

KHAN is a programmatic work depicting Genghis Khan and his army on the move. The opening theme, "Warlord," represents Genghis Khan, which is followed by the "Horseback" theme (comprised of A and B sections). These three musical representations are used throughout the piece, creating a musical "campaign" complete with a serene village scene just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme, with great force, ends this work. Genghis Khan was one of history's most brutal, charismatic, and successful warlords. He was a strategic genius. With his highly disciplined and effective army, Khan conquered more territory than any other conqueror, creating an empire that continued to expand even after his death. It eventually became the largest contiguous empire in history. His non-military feats included the introduction of a writing system which is still used in Inner Mongolia today (Uighur script), an empire and society which stressed religious tolerance and the Mongol nation which would not exist today if not for his campaigns.

-Program note by Julie Giroux

Ithaca College Campus Band

Piccolo

Jaclyn Yoselevich

Flute

Erin Dowler

Sarah Kennedy

Laura Tarone

Micah Tremblay

Oboe

Mady Swatling

Clarinet

Marina Batista

Desiree Cochran

Trisha Curtin

Gillian Kroll

Amy Kruzan

Caleb Laubacher

Elizabeth McCann

Nat Risheg

Bass Clarinet

Emily Mildner

Alto Saxophone

Claire Conklin

Leticia Guibunda

Lindsay Orr

Kris Shanton

Tenor Saxophone

Paul Sawina

Caroline Spreitzer

Baritone Saxophone

Lawrence Bierria

Trumpet

Jay Healy

Daniel Igoe

Brigid Long

Andrew Ozelle

Trombone

Zoe Hadley

Tuba

Julian Gorring

Percussion

Matt Clement

Ian Runquist

Ithaca College Concert Band

Flute

Mariel Christiana
Myah Frank
Laurie Hall
Leah Missall

Oboe

Courtney Webster (Eng.
Hn)
Hannah Witmer

Clarinet

Jenna Beaudoin
Becks Butler (Bass)
Mikaela Comas
Caitlin Dansereau
Amanda Swatling
Maria Vincelette
Mikaela Vojnik (E-flat)

Bassoon

Anna Bornstein
Chloe Landau

Saxophone

Alex Dietz, Baritone
Louis Disen, Tenor
Nicole Millmann, Alto
David Florentin, Alto

Trumpet

Jason Bennet
Matthew Kaputa
Andrew Nolish
Miranda Lape
Jason Springer
Alex Stuart

Horn

Gillian Basedow
Emma Brown-Shaklee
Sarah Capobianco
Caili Carrol
Baily Mack

Trombone

Ethan King (Bass)
Eoin Lynn
Sean Stouffer

Tuba

Bryce Norsen

Piano

Yuhe Wang

Organ

Sungmin Kim

Timpani

Kristian LaBrie

Percussion

Isaiah Delgado
Katie Imes
Gregory Savino
Henry Sauer
Anna Young

Biographies

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 led 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).

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. He was elected into the Phi Kappa Phi Honors Society in 2012.

Alyssa Comeau is a Master of Music in wind conducting candidate at Ithaca College in Ithaca, NY where she is a graduate assistant to the director of bands, and assistant conductor of the Ithaca College Campus Band. She graduated in 2013 with her Bachelors degree in Music Education K-12 from Keene State College in Keene, NH. From 2013-2017, Comeau was the music director at Profile Junior, Senior High School in Bethlehem, NH where she led the high school concert band, the middle school concert band, 7th-12th grade chorus, pep band, pit band, and an a cappella group. Additional responsibilities included teaching introduction to guitar, music in film analysis, general music for 8th graders, directing the fall musical and being a class advisor. She was selected to conduct the North Country High School Music Festival Concert Band in 2015 as guest conductor. Alyssa has been the principal reed player for the Weathervane Theater Company, a professional theater company in Whitefield, NH, for 10 years. While in Keene, Alyssa auditioned for and was accepted into the All New England Intercollegiate Honors Band all four years of her undergraduate degree on the clarinet. Alyssa studied clarinet under Dr. Craig Sylvern and Stephanie Jenkins, and she studied conducting under Dr. James Chesebrough and Don Baldini. Comeau's professional affiliations include New Hampshire Music Educators Association, the National Association for Music Education, and the College Band Directors National Association.

Upcoming Performances

Ithaca College Wind Symphony and Wind Ensemble

Monday, October 15, 2018

8:15PM, in Ford Hall

Ithaca College Campus Band

Sunday, December 2, 2018

2:00PM, in Ford Hall

Ithaca College Concert Band and Wind Symphony

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

Ithaca College School of Music Wind, Brass, Percussion, and Keyboard Faculty

Becky Jordan, Manager of Ensembles & Kinyon Music Education Collections and her dedicated staff

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