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3-1-2019

# Concert: Ithaca College Wind Ensemble

Christopher Hughes

Alyssa Comeau

Joseph Missal

Ithaca College Wind Ensemble

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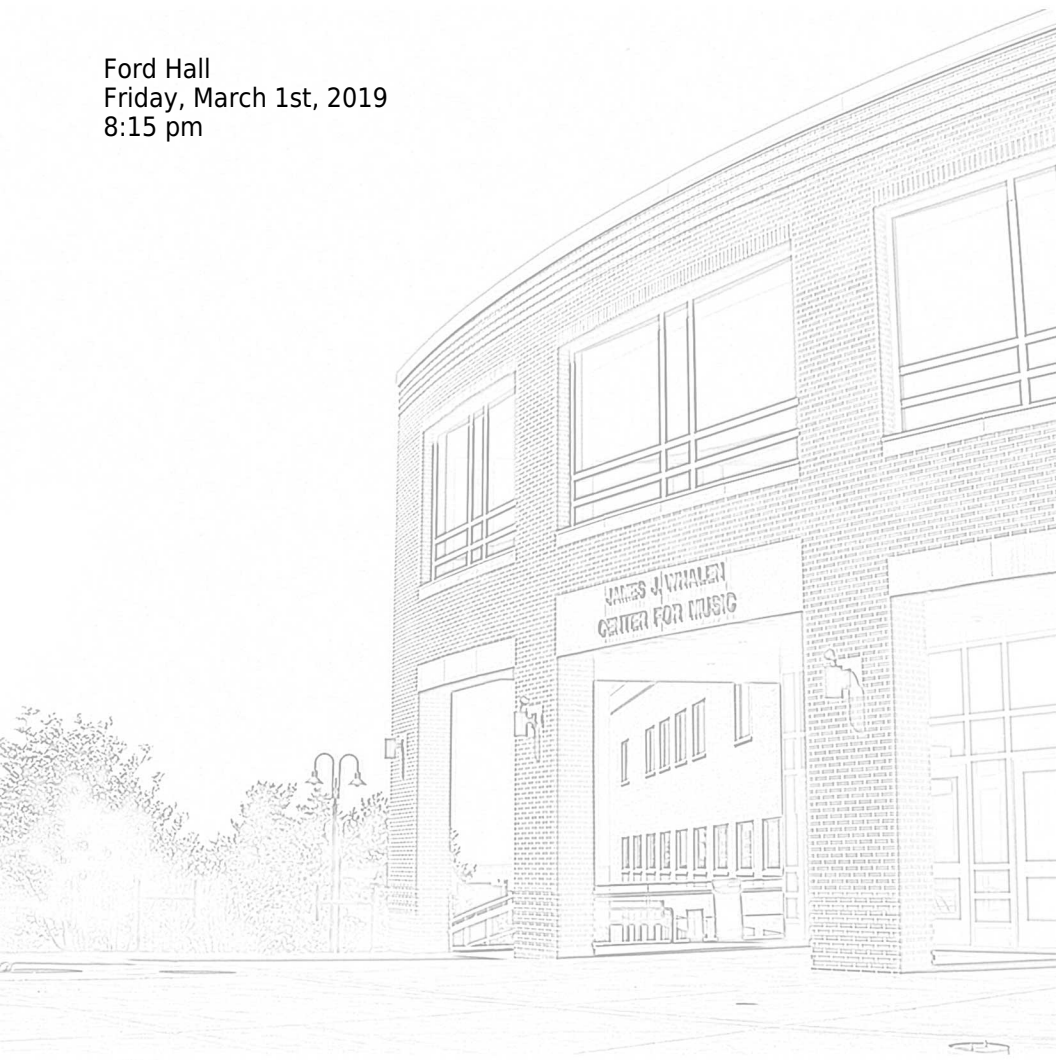
# Ithaca College Wind Ensemble

Christopher Hughes, conductor

Joseph Missal, 2019 Arnald Gabriel Visiting Wind Conductor

Alyssa Comeau, graduate conductor

Ford Hall  
Friday, March 1st, 2019  
8:15 pm



**ITHACA COLLEGE**

School of Music

# Program

*Arabesque*

*Alyssa Comeau, graduate conductor*

Samuel R. Hazo

*Deep Field:  
The Impossible Magnitude of our Universe*

Eric Whitacre

Concerto for Jazz Piano and Wind Ensemble  
*World Premiere*

Dana Wilson

I.

II.

III.

*Nick Weiser, pianist*

*Trauermusik*

*Richard Wagner  
ed. John Boyd  
Joseph Missal, 2019 Arnald Gabriel Visiting Wind Conductor*

Variations on "AMERICA" for Band

Charles Ives  
trans. William E. Rhoads

# Ithaca College Wind Ensemble

## **Piccolo**

Leandra Stirling

## **Flute**

Kathleen Barnes

Timothy Mullins

## **Oboe**

Erica Erath

Raelene Ford

Kaitlyn Schneider

## **Clarinet**

Emma Dwyer

Daniel Jaggars

Bryan Filetto

Jacob Friga (E-flat)

Esther Moon

Skylar Berkley

Thea Hollman

Jeffrey Elrick (Bass)

## **Bassoon**

Eden Treado

Julian Gorring

Cam Billings (Contra)

## **Saxophones**

Keilah Figueroa (Sop.)

Jessica Small

Sara Mercurio (Tenor)

Jared Banker (Baritone)

## **Horn**

Nicoletta Pignatello

Christian DeFreese

Sarah Pulver

## **Trumpet**

Kristen Kasky

Kevin Biernat

Evan Schreiber

Austin Rannestad

Peter Gehres

Aleyna Ashenfarb

## **Trombone**

Kurt Eide

Eric Coughlin

Sean Bessette (Bass)

## **Euphonium**

Elizabeth Rutan

## **Tuba**

Jasmine Pigott

Brandon Bartschat

## **Double Bass**

Brandon Kulzer

## **Piano**

Da-Sol Um

## **Organ**

Sungmin Kim

## **Timpani**

Will Hope

## **Percussion**

Katie McInerney

Brian Breen

Ethan Cowburn

Leah Gardner

Alex Hoerig

Julia Lavernoich

# Program Notes

## Arabesque

*Arabesque* was commissioned by the Indiana Bandmasters Association and written for the 2008 Indiana All-State Band. *Arabesque* is based in the mythical sounds of the Middle Eastern music and it is composed in three parts. "Taqaqsim" (tah'-zeem), "dabka" (dupp-keh), and "chorale." The opening flute cadenza, although written out in notes, is meant to sound like and Arabic taqaqsim or improvisation. It is almost always at the entrance to a piece of music and is meant to set the musical and emotional tone. The second section, a dabka, is a traditional Arabic line dance performed at celebrations, most often at weddings. It's drum beat, played by a dumbek or durbake hand drum is unmistakable. Even though rhythmically simple, it is infectious in its ability to capture the toe-tapping attention of the listener. The final section, the chorale, is a recapitulation of previous mystical themes in the composition, interwoven with a grandeur of a sparkling ending.

Both sets of my grandparents immigrated to the United States; my mother's parents were Lebanese, my father's mother was Lebanese and his father was Assyrian. Sometimes in composition, the song comes from the heart, sometimes from the mind, and sometimes (as in this case) it's in your blood. The Indiana Bandmasters Association asked for a piece that was unique. I had not heard of any full-out arabic pieces for wind orchestra, and I knew of this culture's deep and rich musical properties... so I figured that one might as well come from me. (Plus, my mom asked if I was ever going to write one.) I hope you enjoy *Arabesque*.

-program note by composer

## Deep Field: The Impossible Magnitude of our Universe

In 1995, the Hubble Space Telescope captured one of the most influential and humbling images in history -- the Hubble Deep Field. The image covers a speck of the sky only about the width of a dime seen from 75 feet away. The exposure lasted 10 consecutive days, or approximately 150 orbits. Though the field is a very small sample of the heavens, it is considered representative of the typical distribution of galaxies in space, because the universe, statistically, looks largely the same in all directions. Gazing into this small field, Hubble uncovered a bewildering assortment of at least 1,500 galaxies at various stages of evolution.

*Deep Field* was co-commissioned by Minnesota Orchestra and BBC Radio 3. It premiered with the Minnesota Orchestra and Minnesota Chorale on 8 May 2015 in Orchestra Hall, Minneapolis. The second performance and European premiere took place at the BBC Proms on 9 August at the Royal Albert Hall with the Royal Philharmonic Orchestra, BBC Singers & BBC Chorus. It is scored for orchestra, large chorus, and cellphone app.

- program note by composer

## **Concerto for Jazz Piano and Wind Ensemble World Premiere**

Given my own roots as a jazz pianist, I have long wanted to write a concerto for jazz piano. In recent years, the wind ensemble has emerged as one of the most flexible musical mediums in that conductors and performers increasingly have a good sense of many musical styles, which incorporate at the technical level timbral subtlety and constant adjustments, rhythmic complexity, and a special kind of energy that jazz requires.

Likewise, there are now many jazz pianists who have a remarkable technical, stylistic, and expressive range, while also having the ability to perform music complex in its harmonic nature and feeling comfortable performing and improvising within the context of complex textural relationships with the ensemble.

One of the most versatile, expressive, and adventuresome pianists I know is Nick Weiser, and I am thrilled that he has taken on this challenge. I'm also grateful to conductor Chris Hughes for initiating the consortium that commissioned the work and for giving its first performance with the magnificent Ithaca College Wind Ensemble.

*-program note by composer*

## **Trauermusik**

On December 14, 1844, the remains of Carl Maria von Weber were moved from London, where he had died, to Germany. Wagner composed *Trauermusik* for the torch light procession to Weber's final resting place, the Catholic Cemetery in Friedrichstadt. As part of his musical remembrance, Wagner arranged several portions of Weber's opera *Euryanthe* for a large wind band of 75 players including 7 oboes, 10 bassoons, 25 clarinets and 14 horns, among others. 20 drums accompanied this wind band during the funeral procession.

The first part of *Trauermusik* is an arrangement of music from the overture to *Euryanthe*, which represents the vision of Emma's spirit in the opera. The main section of the work is taken from the cavatina "Hier dicht am Quell," the text of which contains numerous references to death. The coda comes from a passage in Act II that recalls the opening "spirit music." Wagner amassed all of the military bands around Dresden for the occasion, and was gratified by the effect. He remained fond of the work throughout his life and in *Mein Leben* he wrote, "I had never before achieved anything that corresponded so perfectly to its purpose."

*- program note by Michael Votta*

## Variations on "America" for Band

*Variations on "America"* was originally a composition for organ. Composed in 1891 when Ives was seventeen, it is an arrangement of a traditional tune, known as *My Country*, *'Tis of Thee*, and was at the time the de facto anthem of the United States. The tune is also widely recognized in Thomas Arne's orchestration as the British National Anthem, *God Save the Queen*, and in the former anthems of Russia, Switzerland, and Germany, as well as being the current national anthem of Liechtenstein and royal anthem of Norway.

The variations are a witty, irreverent piece for organ, probably typical of a "silly" teenage phenom like Ives. According to his biographers, the piece was played by Ives in organ recitals in Danbury and Brewster, New York, during the same year. At the Brewster concert, his father would not let him play the pages which included canons in two or three keys at once, because they were "unsuitable for church performance - They upset the elderly ladies and made the little boys laugh and get noisy!"

This work was transcribed for orchestra in 1964 by William Schuman and for band in 1968 by William Rhodes.

- *program note by David Holsinger*

## Biographies

### Dr. Joseph Missal

**Dr. Joseph Missal** is Director of Bands and Professor of Conducting at Oklahoma State University. In this capacity, he conducts the Wind Ensemble and guides all aspects of the OSU Band Program. Dr. Missal also directs the graduate conducting program, teaches undergraduate conducting, and serves as Coordinator for Wind and Percussion Studies. He holds a Bachelor of Music in Instrumental Music Education from Michigan State University, a Master of Music in Wind Conducting from the University of Cincinnati College-Conservatory of Music, and a Doctor of Musical Arts in Wind Conducting from the University of Colorado.

His ensembles have performed for conventions of the Japan Band Clinic, British Association of Symphonic Band and Wind Ensembles, World Association for Symphonic Bands, the College Band Directors National Association, National Band Association, the Sonneck Society, Kappa Kappa Psi/Tau Beta Sigma, Oklahoma Music Educators Association, the Percussive Arts Society, and the Western States Collegiate Wind Band Festival. He has received praise from composers David Maslanka, Karel Husa, Cindy McTee, Joel Puckett, D.J. Sparr, Steven Bryant, Scott McAllister, Michael Daugherty, Frank Ticheli, Shafer Mahoney, Kathryn Salfelder, Roshanne Etezady, Donald Grantham, Dan Welcher, John Mackey, Dana Wilson, and others for his expressive interpretations of their music.

Dr. Missal has appeared as a guest conductor throughout the United States, Canada, Europe, Japan, and Israel. His writing has been published in the CBDNA Journal, the Canadian Band Journal, and the GIA Teaching Music through Performance in Band. Dr. Missal is a past President of the Southwest Division of the College Band Directors National Association and the Big Twelve Band Directors Association. He has also served as a guest conductor for the Midwest International Band and Orchestra Clinic, the International Trombone Association, and the United States Army Field Band. Dr. Missal is an elected member of the prestigious American Bandmasters Association.

### **Nick Weiser**

Pianist **Nick Weiser** is steeped in both the jazz and classical idioms and has performed at events as far reaching as the Umbria Jazz Festival in Perugia, Italy, and Switzerland's Montreux Jazz Festival. During his formative years in western Kansas, Weiser studied piano with the late jazz pianist, composer, and arranger Frank Mantooth before matriculating to the University of Kansas. There, he developed his classical background while maintaining an active involvement in the jazz and musical theater programs, winning the prestigious Dick Wright Jazz Award in 2006 and performing with such greats as Peter Erskine, Ingrid Jensen, Rich Perry, John Abercrombie, and Gary Foster, to name a few.

He received his Bachelor of Music degree with highest distinction in 2008 before attending the Eastman School of Music in Rochester, New York, where he earned both his MM and DMA in Jazz & Contemporary Media. At Eastman, he studied with artists Harold Danko and Bill Dobbins, and was a member of the Downbeat Award-winning Eastman New Jazz Ensemble, whose performance with renowned trombonist, composer, and arranger Bob Brookmeyer garnered international acclaim. Actively sharing his passion for music with others, Weiser is the Director of Jazz Studies at SUNY Fredonia and has given lectures and masterclasses at universities and institutions nationwide. He continues to teach privately while maintaining an extensive jazz and classical performance schedule throughout the Northeast.

### **Dr. Christopher Hughes**

**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 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).

### **Alyssa Comeau**

**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 Bachelor's degree in Music Education K-12 from Keene State College in Keene, NH. Comeau was the music director at Profile Junior, Senior High School in Bethlehem, NH for four years 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.

## **The IC Bands would like to extend a very special thank you to...**

Karl Paulnack, Dean, Ithaca College School of Music

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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

Kristina Shanton, Music Librarian

## **Upcoming Performances**

### **Ithaca College Wind Symphony and Concert Band**

Monday, March 4, 2019

8:15pm, in Ford Hall

### **Ithaca College Wind Ensemble**

Lincoln Center Preview Performance

Thursday, April 25, 2019

8:15pm, in Ford Hall

### **Ithaca College Wind Ensemble and Wind Symphony**

Lincoln Center Performance

Saturday, April 27, 2019

8:00pm, Alice Tully Hall at Lincoln Center