

Ithaca College

Digital Commons @ IC

All Concert & Recital Programs

Concert & Recital Programs

12-12-2019

Concert: Ithaca College Wind Ensemble

Christopher Hughes

Alyssa Comeau

Allan McMurray

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Hughes, Christopher; Comeau, Alyssa; and McMurray, Allan, "Concert: Ithaca College Wind Ensemble" (2019). *All Concert & Recital Programs*. 6281.

https://digitalcommons.ithaca.edu/music_programs/6281

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

The Ithaca College Wind Ensemble

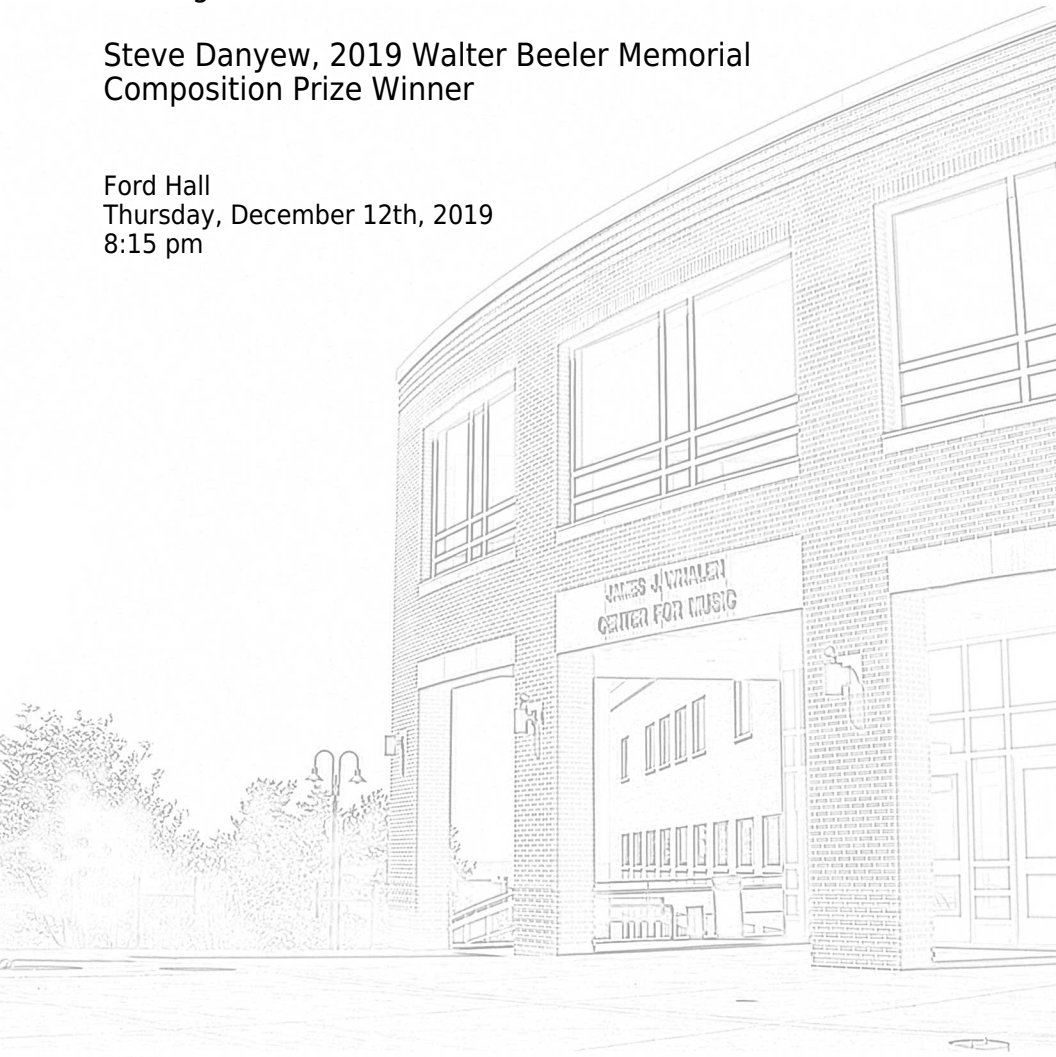
Dr. Christopher Hughes, conductor

Alyssa Comeau, graduate conductor

Allan McMurray, 2019 Colonel Arnald Gabriel
Visiting Wind Conductor

Steve Danyew, 2019 Walter Beeler Memorial
Composition Prize Winner

Ford Hall
Thursday, December 12th, 2019
8:15 pm



ITHACA COLLEGE

School of Music

Program

George Washington Bridge

William Shuman

Into the Silent Land

Steve Danyew

*2019 Walter Beeler Memorial Composition Award
Cathryn Lundeen, Narrator*

Come Sunday
I. Testimony
II. Shout!

Omar Thomas

Alyssa Comeau, graduate conductor

Intermission

A Halama Christmas

Daniel Kallman

*Sarah Pinto — Oboe
Kaitlyn Schneider — English Horn
Jacob Friga, Skylar Berkley — Clarinet
Seth Barrett, Jake Oztan — Bassoon
Elijah Zelaya, Baily Mack — Horn*

Chakra

Narong Prangcharoen

La Fiesta Mexicana
II. Mass

H. Owen Reed

Allan McMurray, 2019 Arnald Gabriel Visiting Wind Conductor

Dance of the Jesters

Peter I. Tchaikovsky
trans. Ray E. Cramer

The Wind Ensemble

Flute:

Mariel Christiana
Myah Frank
Laurie Hall
Julia Muller (piccolo)

Oboe:

Sarah Pinto
Kaitlyn Schneider
Steven Bluestein

Bassoon:

Seth Barrett
Jake Oztan (contra)
Dan Korte
Nate Finke

Clarinet:

Jacob Friga
Skylar Berkley
Esther Moon (E-flat)
Laura Sefcik
Ciara Solby
Maria Vincelette
Caitlin Dansereau
Rebecca Rice (bass)

Saxophone:

Sara Mercurio (soprano)
Kyle Kelley
Tim Coene (tenor)
Alex Kelsey

Horn:

Elijah Zelaya
Baily Mack
Owen Lundeen
Anna Freebern
Pegeen Friese

Trumpet:

Sydney Alfano
Angela King
Marie Plouffe
Austin Rannestad
Jennifer Rupert
Shaun Rimkunas

Trombone:

Catherine Holt
Wyatt Weldum
Alex Felker (bass)

Euphonium:

Elizabeth Rutan
Rosemary Hoitt

Tuba:

Brandon Bartschat
Joel Spiridigliozzi

Double Bass:

Kayla Grady

Piano:

Da Sol Um

Percussion:

Leah Gardner
Phil Cataldo
Michael Avanesian
Kristian Labrie
Ethan Pinckert
Julia Lavernoich

Program Notes

George Washington Bridge

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

— *program note by William Schuman*

Into the Silent Land

On December 14, 2012, twenty children and six educators were killed by a gunman at Sandy Hook Elementary School in Sandy Hook, Connecticut. Having grown up in Sandy Hook just a mile from the school, this is where I attended grades 3-5. For the past several years, I have thought about writing a piece of music that would reflect on this tragedy, but I have struggled to know where to start. Even after beginning to sketch out ideas for this piece, I felt unsure of where the piece should go and what it should communicate. In an effort to find a clearer sense of direction, I searched for poetry that reflected how I was feeling. When I came across *Remember*, a moving poem by Christina Rossetti, I found the direction I was looking for. Through the simple idea of remembering — not forgetting that this happened, not forgetting these children, not forgetting the grief that their families must feel -- I realized this is what I wanted and needed to communicate through music.

The music incorporates elements of a funeral march, as well as a lament, using a descending tetrachord as a ground bass. The funeral march and the lament are combined early in the piece and after the ground bass repeats and grows to a climax, the funeral march gradually fades and a more ethereal music emerges.

Into the Silent Land was commissioned by a consortium of schools and individuals led by Dr. Jared Chase and Nazareth College.

— *program note by Steven Danyew*

Come Sunday

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, Testimony, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, Shout!, is a virtuosic celebration - the frenzied and joyous climactic moments when The Spirit has taken over the service.

The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own - I see you and I am you. This one's for the culture!

— *program note by Omar Thomas*

A Halama Christmas

A Halama Christmas was written for the Halama Wind Octet of Minneapolis, Minnesota. It includes settings of three familiar carol melodies: *Silent Night*, *What Child Is This?*, and *Joy to the World*. The medley is continuous with transitions and modulations linking each of the carols. The first performance took place on December 6, 2000 at Mount Olivet Lutheran Church in Minneapolis. The piece is dedicated to the octet's founder and conductor, Marlene Pauley.

— *program note by Daniel Kallman*

Chakra

The piece was inspired by the idea of seven chakras. It is not intended to portray the sound of each chakra and not for meditation; rather, it is an experiment in the force and energy in music. The piece starts with chaotic sound that introduces the main musical idea that transforms into the energy source for the whole piece. **Chakra** focuses on linear musical lines that merge into one big movement from the beginning to the end of the piece. All changes in the piece are slow in order to imitate the change of energy in *Chakra*. Timbre change is one of the most important characteristics. It slowly transforms from one instrument to another to emulate the movement of chakra through the body. The composer writes: "Let the energy of the piece moves you without resisting."

Commissioned by Illinois State University Wind Symphony. First performed on April 22, 2007 by Illinois State University Wind Symphony, Stephen K. Steele, conductor; the Center for the Performing Arts Concert Hall, Normal, Ill., USA.

— *program note from Teaching Music through Performance in Band*

La Fiesta Mexicana

In 1948, H. Owen Reed spent six months in Mexico while on a Guggenheim Fellowship, during which time he studied folk music and composed. ***La Fiesta Mexicana - A Mexican Folk Song Symphony for Concert Band*** was a result of his time in the country and reflects his observations of the culture. The composer provides these comments:

The second movement, *Mass*, presents the tolling of the bells, reminding that the Fiesta is a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship. Mexico is at its best on the days of the Fiesta in which passion governs the love, hate and joy of the Mestizo and the Indio.

La Fiesta Mexicana received its premiere performance in 1949 by the U. S. Marine Band conducted by Lt. Col. William F. Santelmann. H. Owen Reed passed away in January of 2014 after a lifelong career dedicated to music and teaching.

— *program note from The Crane School of Music*

Dance of the Jesters

Dance of the Jesters is a prime example of Tchaikovsky's keen sense of musical nationalism. Originally composed as incidental music for the ballet *The Snow Maidens*, the dance forever captures the color and zest of Russian folk dance music. The ballet about the Snow Maiden, the daughter of Father Frost, tells of her forbidden love with a human, Misgir, who is already betrothed to Coupava. The Snow Maiden follows him southward with plans to interrupt his wedding, but tragically melts under the rays of the southern sun.

Upon meeting Nikolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of musical nationalism. Inspired by the master composer, Tchaikovsky's compositional style would forever capture the color and zest of Russian folk dance and music. The flurry, energetic drive and playful melodies associated with his ballet scores are all heard in this rare and invigorating music. This edition comes from an arrangement from the ballet *The Snow Maidens* that was originally transcribed for a Russian military band.

— *program note by Ray E. Cramer*

Biographies

Steve Danyew

Steve Danyew's music has been hailed as “startlingly beautiful” and “undeniably well crafted and communicative” by the *Miami Herald*, and has been praised as possessing “sensitivity, skill and tremendous sophistication” by the *Kansas City Independent*.

Danyew (b. 1983) is the recipient of numerous national and international awards for his work, and his compositions have been performed throughout the world in venues such as the Sydney Opera House, the Kennedy Center, Carnegie Hall, and the steps of the US Capitol. Danyew's recent work *Into the Silent Land* was named the winner of the 2019 Walter Beeler Memorial Composition Prize. Three of his compositions for wind band are featured in Volume 11 of *Teaching Music Through Performance in Band* (GIA).

In addition to composing, Danyew is a passionate educator who teaches courses focused on helping young musicians craft their own creative careers at the Eastman School of Music's Institute for Music Leadership. He is the contributing author for the 2nd edition of Ramon Ricker's book *Lessons from a Street-Wise Professor: What You Won't Learn at Most Music Schools* (Soundown, 2018). He is also a frequent guest composer and lecturer at schools through the United States.

Danyew grew up in New England, playing the saxophone and improvising music on the piano. After a performance of his own work, the *South Florida Sun Sentinel* proclaimed him a “saxophone virtuoso par excellence, making the instrument sing as well as shout.” Danyew performed as a saxophonist in the University of Miami Wind Ensemble under the direction of Gary Green, and this formative experience led him to begin composing works for wind band.

Danyew received a B.M., Pi Kappa Lambda from the Frost School of Music at the University of Miami and holds an M.M. in Composition and Certificate in Arts Leadership from the Eastman School of Music. Additionally, Danyew has served as a Composer Fellow at the Yale Summer Music School with Martin Bresnick, and as a Composer Fellow at the Composers Conference in Wellesley, MA with Mario Davidovsky.

Allan McMurray

Allan McMurray is an internationally acclaimed artist conductor, teacher, author and collaborator. He has conducted professional orchestras, ballet, opera and contemporary chamber ensembles, but it is his passion for wind music and the teaching of conducting that has inspired the majority of his artistic career.

Professor McMurray was Director of Bands and the Robert and Judy Charles Professor of Conducting at the University of Colorado from 1978 until 2013. During his tenure he developed the master and doctoral programs in Instrumental Conducting and the summer conducting symposium that for over 25 years was co-sponsored by the College Band Directors National Association. Under his leadership, the University of Colorado Wind Symphony performed by invitation at the First International Conference for Wind Ensembles at the Royal Northern College of Music in Manchester, England, the Japan Band Directors Conference in Nemo Nu Sato Japan, the World Association of Symphonic Bands and Ensembles in Hamamatsu, Japan and at two national conventions of the College Band Directors National Association. Professor McMurray has also produced numerous recordings including two recordings with the University of Colorado Wind Symphony, published by Klavier and released through Naxos, featuring the music of composers Carter Pann, Daniel Kellogg and Frank Ticheli with collaborating artists Patrick Mason, baritone, Jennifer Bird-Arvidsson, soprano and the Grammy Award winning Takacs String Quartet. He has also created and published (GIA Publications) a groundbreaking set of three DVDs on the teaching of conducting entitled *Conducting from the Inside Out*. In 2004, in recognition of the international impact of his teaching and professional activities the University of Colorado and its Board of Regents honored Allan McMurray with the lifetime appointment of Distinguished Professor.

Professor McMurray is Past President of the College Band Directors National Association, an honorary member of Kappa Kappa Psi and Tau Beta Sigma, and has been recognized by his alma mater, Cal State Long Beach, with the award "Distinguished Artist in Classical Music".

Throughout his career, McMurray has been a strong advocate of commissioning and performing new works by gifted composers. He has conducted premieres of over one hundred new works and has received praise for his artistry in bringing their works to life from such notable composers as Pulitzer Prize winners George Crumb, Michael Colgrass, Steven Stucky, Karel Husa and CU composers Dan Kellogg and Carter Pann.

As Professor of Conducting Emeritus and Distinguished Professor of

the University of Colorado, Professor McMurray has been recognized as one of the leading teachers of wind ensemble and conducting in the world. In demand as a visiting artist, he has guest conducted and taught conducting in over 200 colleges and conservatories internationally. He has been a featured conductor throughout the United States and in seventeen countries worldwide. Since his retirement from the University of Colorado in 2013 McMurray has continued to be active as a guest conductor, keynote speaker, and teacher of conducting. His 2019-20 calendar includes professional engagements in Arizona, California, Kentucky, Louisiana, Minnesota, Michigan, New York, Washington and British Columbia.

Allan McMurray's wife Judy claims that he has "failed" retirement!

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, assistant conductor of the Ithaca College Wind Ensemble, and 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. 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, 8th grade general music, 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. She is also a proud member and music director of the Epsilon chapter of Sigma Alpha Iota.

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 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 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).

The IC Bands would like to extend a very special thank you 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
Molly Windover, 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
Kristina Shanton, Music Librarian

Upcoming Performances

Ithaca College Wind Ensemble

March 3, 2020

Ford Hall, 8:15pm

Ithaca College Concert Band

March 4, 2020

Ford Hall, 8:15pm

Graduate Conducting Recital

Alyssa Comeau

April 3, 2020

Ford Hall, 8:15pm