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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Christopher Hughes

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Ithaca College Wind Ensemble and Hughes, Christopher, "Concert: Ithaca College Wind Ensemble" (2020).
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Ithaca College Wind Ensemble

Christopher Hughes, conductor

Ford Hall
Tuesday, March 3rd, 2020
8:15 pm



ITHACA COLLEGE

School of Music

Program

Fanfare for the Uncommon Woman No. 1 Joan Tower

...and the mountains rising nowhere Joseph Schwantner

Concerto for Soprano Saxophone John Mackey

I. Prelude

II. Felt

III. Metal

IV. Wood

V. Finale

Professor Steven Banks, soprano saxophone

Intermission

Serenade No. 12 in C Minor K388 Wolfgang A. Mozart

I. *Allegro*

II. *Andante*

IV. *Allegro*

In Memoriam David Maslanka

Molly on the Shore Percy A. Grainger

Elsa's Procession to the Cathedral Richard Wagner
trans. Lucien Cailliet

Ithaca College Concert Band

The Wind Ensemble

Flute:

Myah Frank
Abby Ferri
Julia Muller (Piccolo)
Laurie Hall
Leah Missall
Alex Stewart

Oboe:

Kaitlyn Schneider
Steven Bluestein
Kathleen Cadorette
Hannah Witmer

Clarinet:

Jacob Friga
Skylar Berkley
Esther Moon
Laura Sefcik (E-Flat)
Ciara Solby
Rebecca Rice
Alyssa Comeau
Jenna Beaudoin (Bass)
Morgan Volk (Contra)

Bassoon:

Seth Barrett
Jake Oztan (Contra)
Dan Korte
Nate Finke

Saxophone:

Jared Banker
Kyle Kelley
Tim Coene (Tenor)
Alex Kelsey (Baritone)

Horn:

Elijah Zelaya
Baily Mack
Owen Lundeen
Anna Freebern

Trumpet:

Sydney Alfano
Angela King
Elliot Lowe
Averi Parece
Marie Plouffe
Jen Rupert

Trombone:

Catherine Holt
Clare Martin
Wyatt Weldum
Alex Felker (Bass)

Euphonium:

Elizabeth Rutan
Rosemary Hoitt

Tuba:

Brandon Bartschat
Joel Spiridigliozzi

String Bass:

Kayla Grady

Piano:

Da Sol Um

Organ:

Sungmin Kim

Percussion:

Giancarlo Levano
Leah Gardner
Ethan Pinckert
Philip Cataldo
Michael Avanesian
Kristian Labrie
Ian Lisi

Serenade No. 12 Musicians

Oboe:

Kailtyn Schneider
Steven Bluestein

Horn:

Elijah Zelaya
Baily Mack

Clarinet:

Jacob Friga
Skylar Berkley

Bassoon:

Seth Barrett
Jake Oztan

Brass Fanfare Musicians

Trumpet:

Sydney Alfano
Angela King
Elliot Lowe

Trombone:

Catherine Holt
Clare Martin
Alex Felker

Horn:

Elijah Zelaya
Baily Mack
Owen Lundeen
Anna Freebern

Tuba:

Brandon Bartschat
Joel Spiridigliozzi

Percussion:

Giancarlo Levano
Leah Gardner
Ethan Pinckert
Philip Cataldo
Michael Avanesian
Kristian Labrie

Concerto for Soprano Saxophone and Wind Ensemble **John Mackey**

To me, the saxophone is a kind of hybrid instrument; it's essentially a brass instrument with a woodwind reed on it. Instead of valves like a brass instrument has, the sax has keys like a woodwind. (Many sax players even switch effortlessly from sax to a woodwind like a clarinet, and back again in the same concert.) So, I had an instrument made of three materials: felt (the pads of the keys), metal (the body), and wood (the reed). In fact, every instrument in the band can be placed into one (or more) of those "categories." The brass section is made of metal, the harp is made of metal and wood, the wind section has keys, and so on. This realization gave me the central idea for the piece: a multi-movement work with the inner movements called *Felt*, *Metal*, and *Wood*, and with instrumentation chosen to essentially match those materials for each movement. The outer movements would be scored for the entire ensemble.

Concerto for Soprano Sax was commissioned by The Dallas Wind Symphony, University of Texas at Austin, The United States Navy Band, Cleveland State University, Illinois State University, Boston College, University of Illinois, University of Arizona, Texas A&M Kingsville, Riverside Community College, University of Georgia, University of North Florida, University of South Florida, Kansas State University, University of Kansas Bands, Ridgewood Concert Band, Louisiana State University, Azusa Pacific University, Arizona State University, California State University Los Angeles, Peabody Conservatory of Music, University of Toledo, Texas Tech University, University of Washington, Baylor University, University of Regina, University of Oregon, and Florida State University.

The work received its premiere October 23, 2007, The Dallas Wind Symphony, conducted by Jerry Junkin. Don Fabian, soloist. Meyerson Symphony Center, Dallas, Texas.

- Program Note by John Mackey

Serenade No. 12 in C minor K388 **Wolfgang A. Mozart**

Although the period of Harmoniemusik activity spans from 1760 to 1837, this musical tradition enjoyed its most considerable popularity in Vienna and Prague around 1780-1800. The roots of Viennese Harmoniemusik stem from the French practice of excerpting the best-loved parts of an opera or ballet (or several disparate works), re-arranging them for the available instrumental forces, and performing them as musical entertainments in the French courts. Prior to 1782, these ensembles consisted primarily of three pairs of instruments, usually oboes, bassoons and horns.

In 1782, Emperor Joseph II, who delighted in the timbres of wind instruments, established the Kaiserlich-Königliche Harmonie, setting the standard instrumentation of pairs of oboes, clarinets, bassoons and horns. This Viennese configuration was quickly emulated by Maximilian Franz, Elector of Bonn (and the Emperor's brother) and by several other noble families in the region. Although opera and ballet transcriptions were the mainstays of Harmonie repertoire, many original works were composed as well. While the majority of these were loose collections of dance movements with titles such as "Serenade," "Cassation" or "Divertimento," works with the title "Parthia" often followed a more symphonic, four-movement form.

Mozart contributed three compositions to the original Harmonie repertoire: *Serenade No. 10/n B flat Major*, K. 361/370a, *Serenade No. 11 in F-flat Major*, K. 375, and *Serenade No. 12 in C minor*, K. 388/384a. These pieces remain the archetypal realization of the ensemble's inherent musical possibilities. Although all were written within a rather short period (1781-1784) coinciding with the formation of the Kaiserlich-Königliche Harmonie, there is still much scholarly debate as to the exact dates (and therefore, order) of their composition.

The *Serenade No. 12 in C Minor* K. 388/384a is most likely written in late 1782 or 1783. This serenade is the only serenade or divertimento set in a minor key and employs somber conflicts and dramatic juxtapositions of emotion found in his most serious and mature works, while closely following the tight-knit, four-movement symphonic form.

- Program Note by Brian K. Doyle for Temple University Wind Symphony

In Memoriam David Maslanka

On March 5, 1988, Susan Eck Lichtenwalter passed away at the age of 44 following a thirteen-month illness. Shortly after her premature death, the students of Kappa Kappa Psi and Tau Beta Sigma at the University of Texas at Arlington approached her husband, Director of Bands Ray C. Lichtenwalter, expressing their desire to honor her memory by commissioning a major work for the UTA Wind Ensemble and the wind band repertoire. This work by David Maslanka is the result of the students' expression of love and caring.

The opening declamatory statement of the hymn-tune by the brass and percussion, and then by the full ensemble, sets the stage for a work which dramatically captures the conflict and celebration of human life and emotion. The main body of ***In Memoriam*** is a large fantasia interweaving variations on the hymn-tune with related thematic material. The quiet conclusion continues the variation process. It offers the listener a sense of peace and strength as expressed in the text of the 17th-century hymn:

*If you but trust in God to guide you
And place your confidence in him,
You'll find him always there beside you,
To give you hope and strength within.
For those who trust God's changeless love
Build on the rock that will not move.*

- Program Note by Ray C. Lichtenwalter

Molly on the Shore Percy A. Grainger

In setting ***Molly on the Shore*** I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

- Program Note by Percy Aldridge Grainger

Biographies

Recognized for his “glowing mahogany tone” (Seen and Heard International) and “breathtaking” (Classical Voice of NC) performances, American classical saxophonist **Steven Banks** “is at the forefront of musicians of his generation in his display of the highest level of both artistry and pedagogy.” (Taimur Sullivan, Professor of Saxophone, Northwestern University)

Steven Banks is the first saxophonist to earn a place on the Young Concert Artists roster in its 59-year history, capturing First Prize at the 2019 Young Concert Artists International Auditions as well as the special Korean Concert Society Prize (for support of his Kennedy Center debut), Buffalo Chamber Music Society Prize, Saint Vincent College Concert Series Prize, Sinfonia Gulf Coast Prize, Tannery Pond Concerts Prize, Usedom Music Festival Prize, and Washington Performing Arts Prize.

Mr. Banks has an ongoing relationship with The Cleveland Orchestra, having performed with the legendary ensemble in Severance Hall, Carnegie Hall, and at the Blossom Music Center. He has worked with notable conductors including Franz Welser-Most, Jahja Ling, Matthias Pintscher, Alain Altinoglu, Roderick Cox, among others. This season, Mr. Banks is particularly excited to travel to Abu Dhabi with the orchestra to perform a production of Sergei Prokofiev’s *Romeo and Juliet*, Op. 64, with the American Ballet Theatre.

Banks is the baritone saxophonist of the award-winning Kenari Quartet. The Kenari Quartet has found a home performing on many of the premiere chamber music series in the United States. Recent engagements include appearances at Chamber Music Northwest, the Grand Teton Music Festival, and Chamber Music Tulsa, among others. For many chamber music institutions, the Kenari Quartet has been proud to serve as the first saxophone quartet to be presented. The group has earned top prizes at 7 national and international chamber music competitions. Their debut album, *French Saxophone Quartets*, was released in December 2016 under the Naxos Records label. Kenari is represented by Jean Schreiber Management.

Banks is an advocate for diversity and inclusion in music education, performance, and newly commissioned works in the classical realm. He gave a talk at the TEDxNorthwesternU 2017 conference with ideas about how to create change in institutionalized prejudices against women and people of color. Since the talk, Banks has written an article for WQXR and given guest lectures on the history of black classical composers. Banks serves as a member of the first Committee on the Status of Women for the North American Saxophone Alliance, and is proud to have been selected as a member of the jury for the first Female Saxophonist Competition.

As a jazz saxophonist and multi-instrumentalist, Banks has performed alongside members and former members of the Jazz at Lincoln Center Orchestra, Buddy Rich Big Band, Vanguard Jazz Orchestra, among others. He has played on professionally-released recordings, including Michael Spiro and Wayne Wallace’s album, *Canto America*, which was nominated for a 2017 GRAMMY award.

Banks serves proudly as Assistant Professor of Saxophone at Ithaca College. He previously served on faculty at the Baldwin Wallace Conservatory. He has a Master of Music degree from the Northwestern University Bienen School of Music in Saxophone Performance and a Bachelor of Arts degree in Saxophone Performance with a minor in Jazz Studies from the Indiana University Jacobs School of Music. His primary saxophone teachers have been Taimur Sullivan, Otis Murphy, Jr., and Galvin Crisp.

Banks is an endorsing artist for Conn-Selmer instruments, D'Addario Woodwinds, IefreQue Sound Solutions, and Key Leaves.

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 special thank you to...

Karl Paulnack, Dean, Ithaca College School of Music
David Pacun, Associate Dean, Ithaca College School of Music
Benjamin Rochford, Associate Director of Bands, 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
Members of the Ithaca College Concert Band

Upcoming Performances

Ithaca College Concert Band

Wednesday, March 4, 2020
Ford Hall, 8:15pm

Graduate Conducting Recital Ithaca College Wind Ensemble

Alyssa Comeau
Friday, April 3, 2020
Ford Hall, 8:15pm

Ithaca College Concert Band

Friday, May 1, 2020
Ford Hall, 8:15pm

Ithaca College Wind Ensemble

Sunday, May 3, 2020
Ford Hall, 4:00pm