

Ithaca College Concert Band

Benjamin Rochford, conductor

Christopher Hughes, guest conductor

Gregory Harris, graduate conductor

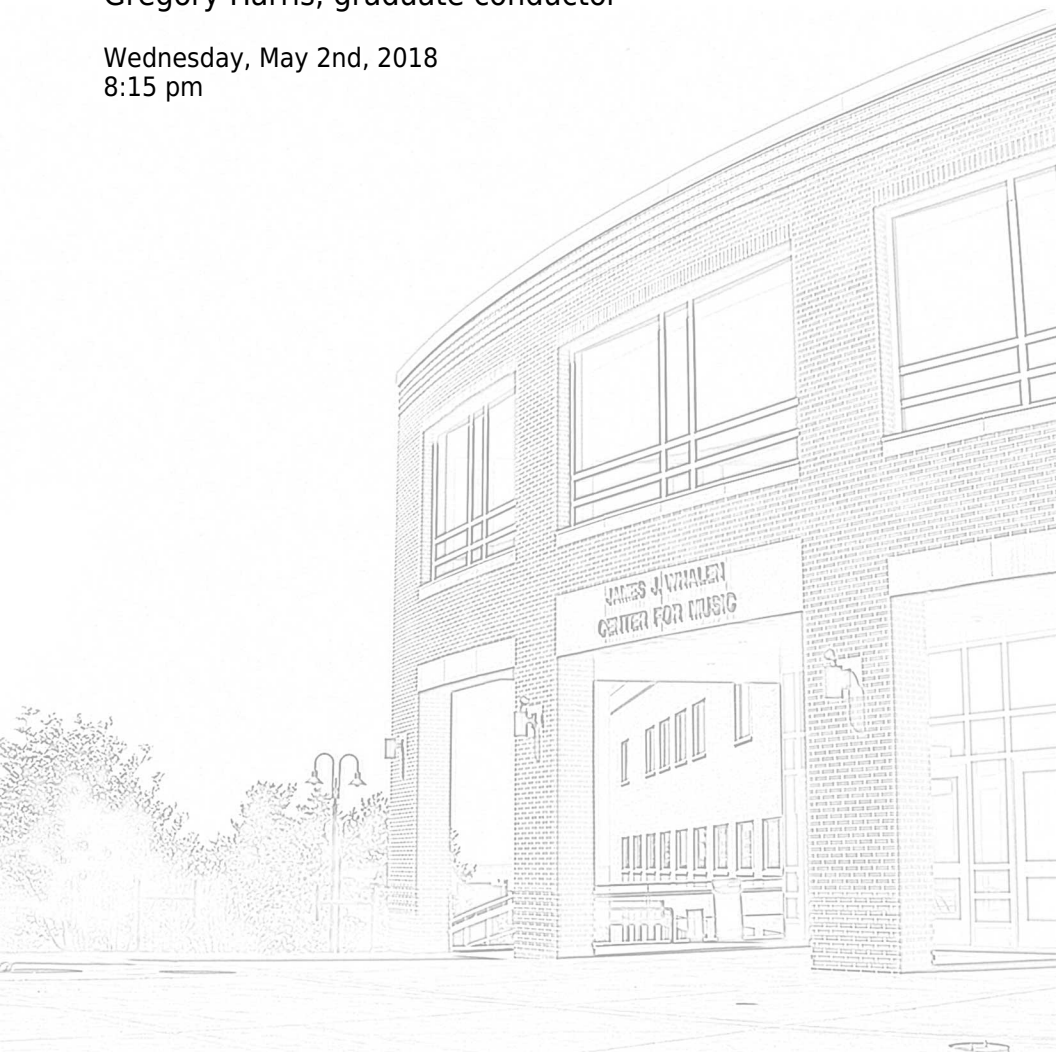
Ithaca College Campus Band

Aaron Burgess, graduate conductor

Gregory Harris, graduate conductor

Wednesday, May 2nd, 2018

8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Campus Band

Sang! Dana Wilson
(b. 1946)
5'

A Little Tango Music Adam Gorb
(b. 1958)
5'

St. Florian Choral Thomas Doss
(b. 1966)
5'

Second Suite in F for Military Band, Op. 28, No. 2 Gustav Holst
I. March (1874-1934)
II. Song Without Words - "I'll love my love" 12'
III. Song of the Blacksmith
IV. Fantasia on the *Dargason*

Intermission

Fantasia in G Timothy Mahr
(b. 1956)
5'

Salvation is Created Pavel Tschesnokoff
(1877-1934)
Arr. Bruce Houseknecht
3'

Christopher Hughes, guest conductor

Scenes from "The Louvre" Norman Dello Joio
I. The Portals (b. 1913-2008)
II. Children's Gallery 12'
III. The Kings of France
IV. The Nativity Paintings
V. Finale

Contre Qui, Rose Morten Lauridsen
(b. 1943)
Trans. H. Robert Reynolds
4'

Gregory Harris, graduate conductor

Americans We Henry Fillmore
(1881-1956)
3'

Notes on the program...

I have always been struck by the contrast between the simple rhythms found in most of the music that ensembles of young musicians perform, and the intricate rhythms of "popular" music that they listen to at home and often sing with their friends. This is in large part due to the incredible difficulty that would be posed by having to read the rhythmic notation of popular music. Therefore, in "**Sang!**" I set out to "teach" the complex rhythms in the form of a chant. This chant can be learned by the students aurally, which is an ancient teaching and performing technique and related to how students learn the rhythms of popular music. Then the entire piece is based on those rhythmic patterns. (This, in turn, teaches students what those rhythms look like in notation.) The chant incorporates scat singing, which is an old technique found in African American music, particularly blues, jazz and hip hop. Its purpose is to vocalize expressively without necessarily singing words or phrases from an established language. While the text of the chant may lack specific description, it expresses whatever meaning the performer gives it and the audience receives. Beyond these elements, the point of the piece is to have fun. (Program note by Dana Wilson)

A Little Tango Music is a short sequence of melodies inspired by the curvaceous, melancholic and dangerous dance from Argentina that is the tango. I have always been greatly inspired by the tango in all its guises, ranging from the Habanera in Bizet's *Carmen*, through its more mysterious deployment in the music of Debussy and Ravel, and a more satirical approach adopted by Stravinsky and Kurt Weill, and perhaps most vividly conveyed in the seductively violent music of Astor Piazzolla. This miniature suite of three movements attempts to show in a trio of snapshots the varied moods and colors of the tango. (Program note by Adam Gorb)

The convent of St. Florian was the place of work of the upper Austrian composer Anton Bruckner. This convent with its marvellous church, where many of his great symphonies were composed, is situated in the middle of a rural idyll. **St. Florian Choral** is Thomas Doss' modest and deep bow to this great master, whose music has been very formative for the composer's musical life. (Program note from the score)

Second Suite in F for Military Band consists of four movements, all based on specific English folk songs.

Movement I: *March: Morris dance, Swansea Town, Claudy Banks*. "The "March" of the *Second Suite* begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune "Glorishears". After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. The third theme, called *Claudy Banks*, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: *Song Without Words, 'I'll Love My Love'*. Holst places the fourth folk song, *I'll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: *Song of the Blacksmith*. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courtied Me*. The brass section plays in a pointillistic style depicting a later

Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: *Fantasia on the Dargason*. This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *reensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers. The name 'dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish country side. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, 'dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony'. Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School. (Program note by Imogen Holst - Gustav Holst's daughter and biographer)

Fantasia in G is an unpretentious, joyful celebration for winds and percussion. Its character is reflected in the German subtitle "Freude, Schöner Götterfunken" (Joy, Bright Spark of Divinity), the opening line of Johann von Schiller's "Ode to Joy," as used by Ludwig van Beethoven in his Symphony No. 9. **Fantasia in G** was written for the St. Olaf College Band and was first performed by that ensemble in January of 1983.

The majority of Tchesnokov's sacred compositions employ liturgical texts. He has been credited with over 500 choral compositions, including approximately 325 sacred works, secular pieces, and instrumental works. **Salvation is Created** is based on the well-known hymn of praise from the Russian Orthodox Church as follows:

Salvation is created, for all nations;
so now we praise thee, Lord God Almighty,
O Lord over all, Alleluia.

This band version of "**The Louvre**" is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September of 1965, Dello Joio received the Emmy Award for his score as the most outstanding music written for television in the season of 1964-1965. The five movements of this suite cover the period of "The Louvre's" development during the Renaissance. Here themes are used from composers of that time.

Contre Qui, Rose is the second movement from Lauridsen's choral cycle *Les Chansons des Roses* on poems by Rainer Maria Rilke. The poem reads as follows:

Contre qui, rose, avez-vous adopté ces épinés?
Votre joie trop fine vous a-t-elle forcée de devenir cette chose armée?

Mais de qui vous protège cette arme exagérée?
Combien d'ennemis vous ai-je enlevés Qui ne la craignaient point?

Au contraire, d'été en automne, vous blessez les soins qu'on vous donne.

Against whom, rose, have you assumed these thorns?
Is it your too fragile joy that forced you to become this armed thing?

But from whom does it protect you, this exaggerated defense?
How many enemies have I lifted from you who did not fear it at all?
On the contrary, from summer to autumn, you wound the affection that is given you.

Henry Fillmore (1881-1956) was the most colorful bandman of his time, and that era stretched across fifty vibrant years during which he probably wrote more band music – much of it under assumed names – than any composer/bandmaster in history. Fillmore's background in his family's publishing house, the Fillmore Brothers Company of Cincinnati, led him at an early age down a variety of productive paths as a composer, including those of the hymn, popular overture, fox-trot, waltz, and his own particularly lucrative specialty – the trombone novelty. His irrefragable talent for marches produced a string of masterpieces uniquely of his own flavor, and among the most outstanding of them is **Americans We**. Fillmore dedicated it to "all of us," and he meant it.

Ithaca College Campus Band Personnel

Flute

Kayla Albertson
Eliana Berger
Rachel Cory
Erin Heilveil
Amanda Swatling
Jaclyn Yoselevich

Oboe

Abigail Ferri
Meagan Priest

Clarinet

Desiree Cochran
Amy Kruzan
Maya Rodgers
Kristina Shanton
Leandra Stirling

Bass Clarinet

Brittany Mechler
Stephen Ryan

Bassoon

Bryan Filetto

Alto Saxophone

Teddy Byrne
Claire Conklin
Caitlin Mallon
Augustus Thornton

Tenor Saxophone

Carly Spreitzer

Baritone Saxophone

Mina Hubert

Trumpet

Justin Albinder
Tana Barajas
Anthony Carl
Carter Kohler
Brigid Long
Ryan Mitchell
Anderson Ozello
Marc Wheeler

French Horn

Gillian Basedow
Caeli Carroll
Megan Holman
Sarah Lamoureux
Mark Melchionna
Zoe Mendrysa
Christopher Pitcher

Trombone

William Champion
Keilah Figueroa
Julia Setzler
Ryan Shields
Alec Targett

Euphonium

Matthew Flores
Cara Landers

Tuba

Daniel Rogers

Double Bass

Andrew Hazerjian

Percussion

Kelsey Beyer
Tyler Bilodeau
Nicholas Thompson

Ithaca College Concert Band Personnel

Piccolo

Catherine
Sangiovanni

Flute

Laurel Albinder
Dana Herbert
Catherine
Sangiovanni
Jeremy Werner

Oboe

Steven Bluestein
Kathleen Cadorette
Courtney Webster
Giulia Zurlo

Clarinet

Skylar Berkley
Rebecca Butler
Laura Sefcik
Ciara Solby
Mikaela Vojnik

Bass Clarinet

Morgan Volk

Bassoon

Anna Bornstein

Soprano Saxophone

Chiara Marcario

Alto Saxophone

Chiara Marcario
Amanda Swatling

Tenor Saxophone

Kelsey Beyer

Baritone Saxophone

Frank Iovine

Trumpet

Jason Bennet
Hayden
Bustamante
Thomas Iandolo
Andrew Nolish
Jen Rupert
Jason Springer
Alex Stuart

French Horn

Caeli Carroll
Conor Kelly
Kayla Shuster
Victoria Voorhees

Trombone

Ben Sherman
Sean Stouffer
Julianna Bourgeois
Hunter Burnett
Ethan King

Double Bass

Emani Barber

Timpani

Kelsey Bocharski

Percussion

Jake Staffin
Sirena Chargualaf
Kathryn Imes
Nicholas Thompson

Our conductors...

Aaron S. Burgess is a Master of Music in wind conducting candidate at Ithaca College in Ithaca, NY where he 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 and Trombone Troupe. He is a 2002 graduate of the University of Connecticut and holds dual degrees in music and education. Burgess began his tenure as assistant conductor of the Ithaca Community Orchestra in the summer of 2017. In the spring of 2016, he was appointed lecturer of music and conductor of the Ithaca College Symphonic Band, one of the major ensembles in the school of music. From 2010 until 2015, he served as Director of Bands at Edwin O. Smith High School in Storrs, Connecticut where he conducted the wind ensemble and symphonic band, directed the jazz program, coached chamber music and taught music theory, aural skills, and music appreciation. In 2014, he was appointed an adjunct faculty member in the Department of Music at the University of Connecticut where he taught woodwind methods and guest lectured on topics pertaining to secondary instrumental music education. From 2007 until 2010, he was director of bands at Rocky Hill High School, Myrtle Stevens Elementary School, and West Hill Elementary School, in Rocky Hill, Connecticut where his duties included teaching beginning instrumental lessons and ensembles plus directing the high school symphonic band, jazz ensemble, and competition marching band.

During the summers of 2008 and 2009, he served as music director and conductor of the Connecticut Wind Ensemble, a wind band comprised of music school students and

professional musicians. His recent conducting activities include appearances with the Bones East Trombone Choir, the West Liberty University Tri-State Honor Band in West Virginia, the Ithaca College Concert Band, the Middletown (CT) Symphonic Band, and the CT Eastern Region Middle School Festival Concert Band. As a conductor, Burgess has collaborated with numerous artists and composers including Timothy Smith of the Buffalo Philharmonic Orchestra, Jess Langston Turner, Eric Ewazen, Lewis J. Buckley, Kenneth Fuchs, Joshua Oxford, alto saxophonist Greg Case of the U.S. Coast Guard Band, trumpeter Louis Hanzlik of the American Brass Quintet, and Flutist Barbara Hopkins of the Hartford (CT) Symphony Orchestra. In 2016, he conducted the consortium premiere at Ithaca College of Rob Deemer's work titled Iron, Steel, Rust for trombone soloist and trombone choir and in the spring of 2015, he commissioned and conducted the world premiere of Jess Langston Turner's You'll Come Matilda...Endlessly Waltzing, premiered by the Edwin O. Smith High School Wind Ensemble.

Burgess has served as a member of the Student Affairs Commission for the Connecticut Music Educators Association, co-chairman of the Connecticut All-State Ensemble Festival, co-chairman of the CT Eastern Region High School Festival Band and the CT All-State Band, and was CT Eastern Region Festival chairman from 2014 until 2015. From 2007 until 2015 he served on the officer board of the Charter Oak Music Festival. He is currently studying conducting with Christopher Hughes, Director of Bands at Ithaca College. As a euphonium player, his principal teachers were Danny Vinson and James Jackson of the U.S. Coast Guard Band. Presently, he is engaged in research on Walter Beeler, former conductor of the Ithaca College Concert Band and legendary pedagogue of music education.

Gregory F. Harris is a Master of Music in wind conducting candidate at Ithaca College in Ithaca, NY where he 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. He is a 2013 graduate of the University of Delaware where he received a bachelor's degree in music education. From 2015-2017, Harris was the music director at Narragansett Regional High School in Templeton, Massachusetts where he led the concert band, choir, marching band, jazz band, pep band and percussion ensemble. During his tenure, the NRHS music ensembles performed at the Boston St. Patrick's Day Parade, Eastern States Exposition and numerous Massachusetts Instrumental and Choral Conductors Association (MICCA) festivals. Additional responsibilities included teaching music theory I & II, beginning guitar and the history of rock & roll. From 2014-2015, he taught at Northbridge Middle School in Northbridge, Massachusetts. His duties included conducting the concert band, beginner band, group lessons, teaching grades 5-8 general music and assisting Northbridge High School's marching and jazz bands. From 2013-2014, Harris taught K-5th grade general music and beginner band lessons at Central Elementary and Fred Douglass Elementary in Seaford, DE.

From 2011-2013, Harris was the principal trumpet of the University of Delaware Symphony Orchestra which included a performance in The Salt Cathedral of Zipaquirá, Colombia. During the summer of 2012, he was a hornline member of the Blue Stars Drum and Bugle Corps from La Crosse, Wisconsin. That Fall, he served as the Brass Music Coordinator of the University of Delaware Fighting Blue Hen Marching Band. Other notable ensembles include the U of D Wind Ensemble, Jazz Ensembles I & II, Trumpet Ensemble and A Bit of Resolve Brass Quintet. His primary trumpet teachers were Laura Grass, Alan Hamant and Robert Skoniczin.

Harris' professional affiliations include the National Association for Music Educators, Massachusetts Music Educators Association, Phi Mu Alpha and the International Trumpet Guild.

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, and Ed Lisk, 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 Kirchhoff at the South Eastern CBDNA conference in Charleston, SC.

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. He hosted and managed the PMEA District III Jazz Festival in 2012. He has also given presentation in Pennsylvania, New York, and Florida 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 free lance 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.

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 2016 the NM State Wind Symphony performed at the John F. Kennedy Center for the Arts in Washington, D.C. as invited guest artists representing the southwest region of the United States. The ensemble performed at the 2014 NM Music Educators Association Convention and, in the October of 2015, gave the world premiere of Symphony No. 1 by Serbian composer Nebojsa Macura.

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).

Ithaca College Bands Ensemble Offerings

Ithaca College School of Music is proud to offer a full complement of large and chamber ensembles. Ensembles hold auditions for membership in the new three-tiered model at the beginning of the year and requirements are published well in advance. If you dream of being a professional musician, just enjoy playing an instrument, or anywhere in between, there is a place for you in IC BANDS! Included in the offerings are eight distinctive ensembles. (* Requires an audition for membership)

Wind Ensemble* (Dr. Christopher Hughes, conductor)

The IC Wind Ensemble is a band of 50 highly qualified graduate and undergraduate students, chosen by audition, and performs a varied repertoire of the highest quality literature for winds. Members of the Wind Ensemble will also perform selections of chamber winds repertoire each semester. The Wind Ensemble is dedicated to professional level performance while fostering the musical growth of its members.

Wind Symphony* (Mr. Benjamin Rochford, conductor)

The IC Wind Symphony is a select ensemble of approximately 60 musicians, chosen by audition. The Wind Symphony exists as a preparatory experience for the Wind Ensemble and provides a challenging musical environment for skilled musicians by performing repertoire that ranges from works for chamber winds, to standards of the band literature, to brand-new works for the wind band medium.

Concert Band* (Mr. Benjamin Rochford, conductor)

The IC Concert Band is an ensemble for underclassmen to learn and upperclassmen to lead the journey to professional level performance. This band provides instruction in ensemble performance skills through quality repertoire that is fit for the student, allowing her / him to have time to assimilate knowledge, skills, and attitudes necessary for advancement into the Wind Symphony and Wind Ensemble or for any future musical endeavors.

Campus Band (Mr. Aaron Burgess & Mr. Gregory Harris, graduate wind conductors)

The Campus Band is a non-auditioned ensemble designed to meet the needs of students from all majors across campus. Music majors are encouraged to enroll while performing on a secondary instrument. This ensemble provides an educational experience and serves as an outlet for students who wish to remain musically active in a less intense setting. The course will be administered by the Director of Bands and conducted by the graduate conducting associates.

IC Bands Staff

Christopher Hughes, Director of Bands

Benjamin Rochford, Interim Associate Director of Bands

Aaron Burgess, Graduate Assistant Conductor

Gregory Harris, Graduate Assistant Conductor

Margaret Tippet, Student Assistant

Becky Jordan, Manager, Library of Ensemble Music

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

Kristina Shanton, Music Librarian

Dr. Dana Wilson, retired professor of composition at Ithaca College