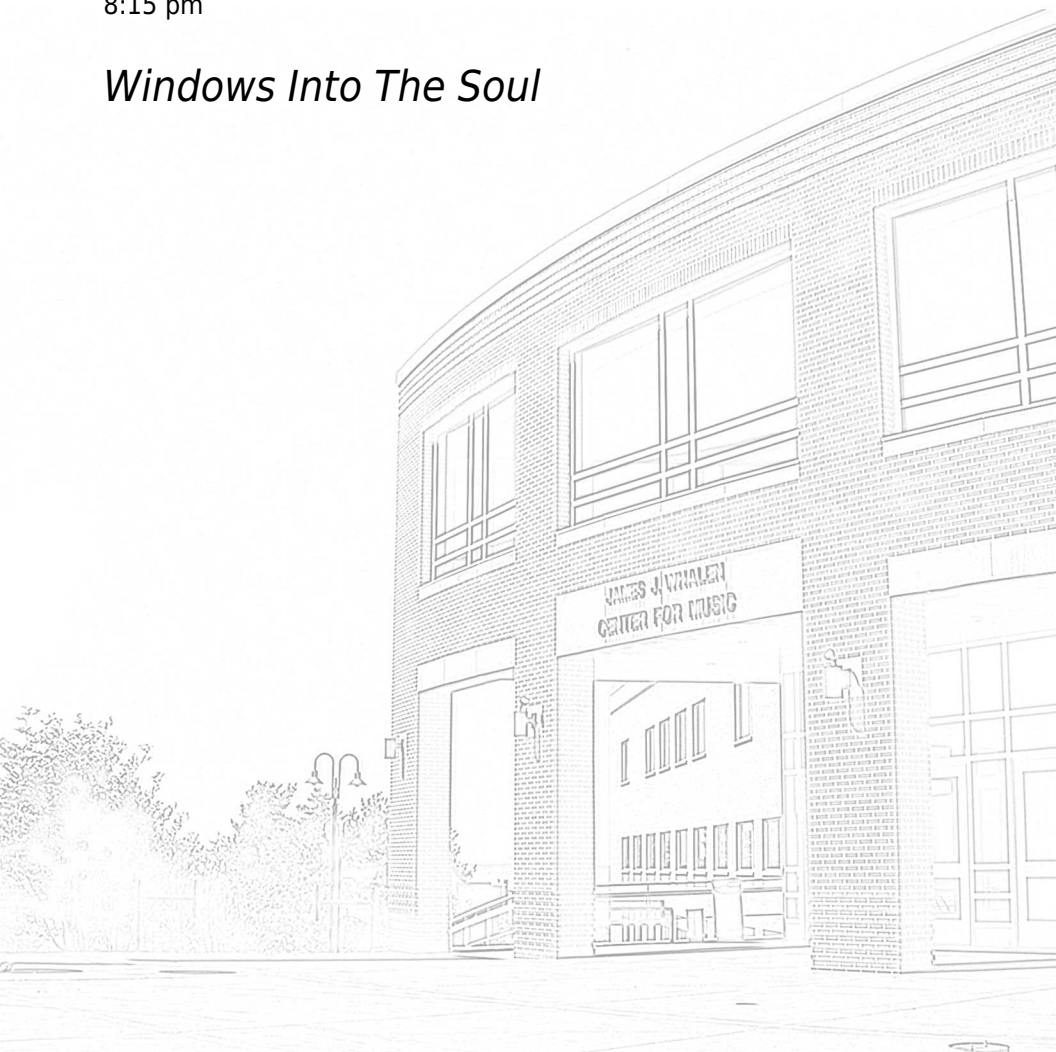


Ithaca College Wind Ensemble

Christopher Hughes, conductor
Justin Cusick, graduate assistant conductor

Ford Hall
Monday, October 10th, 2016
8:15 pm

Windows Into The Soul



ITHACA COLLEGE

School of Music

Program

Vienna Philharmonic Fanfare (1924)	Richard Strauss (1864-1949) 3'
Good Soldier Schweik Suite (1956)	Robert Kurka (1921-1957) 20'
October (2000)	Eric Whitacre (b. 1970) 7'
<i>Justin Cusick, graduate assistant conductor</i>	
A Shostakovich Set	Dmitri Shostakovich (1906-1975)
Festive Overture (1954/1965)	arr. Donald Hunsberger 6'
Prelude in E-flat Minor, Op. 34 (1932-33/1988)	arr. H. Robert Reynolds 3'
Symphony No. 4 (1994)	David Maslanka (b. 1943) 30'

WIND ENSEMBLE PERSONNEL

Flute

Jeannette Lewis*
Kaitlyn Laprise
Kathleen Barnes
Dana Herbert
Claire Park

Oboe/English Horn

Ellen O'Neill*
Morgan Atkins
Bethany Cripps

Bassoon/Contra Bassoon

Andrew Meys*
Olivia Fletcher
Kailey Schnurman

Clarinet

Erin Dowler*
Emma Grey
Maggie Nobumoto
Nicholas Alexander
Jeffrey Elrick
Madeline DeNofio
Nikhil Bartolomeo
Bryan Filetto

Saxophone

Deniz Arvali*
Richard Laprise
Ashley Dookie
Travis Murdock

Trumpet

Michael Stern*
Alex Miller^
Aleyna Ashenfarb
Stephen Russell
Averi Parece
Kristen Kasky
Kristen Warnokowski
Elliot Lowe

Horn

Victoria Boell*
Evan Young^
Benjamin Futterman
Patrick Holcomb
Sydney Rosen
Christian DeFreese #
Elizabeth DeGroff #
Jeremy Straus #

Trombone

Julie Dombroski*
Dante Marrocco
William Esterling III
Sean Bessette
Eric Coughlin #
Nicholas Denton #

Euphonium

James Yoon*
Christian Dow

Tuba

Jasmine Pigott*
Steven Wilkinson

String Bass

Christian Chesaneck

Piano

Joon Sang Ko

Organ

Christopher Davenport

Timpani

Dan Syvret

Percussion

Ken O'Rourke*
Katie McNerney
Alex Hoerig
Jordan Sonderegger
Jacob Close

Graduate Assistant Conductors

Justin Cusick
Aaron Burgess

* Principal

^ Assistant principal

Strauss only

Program Notes

Richard Strauss was born in Munich, Germany on June 11, 1864. Strauss enjoyed early success as both conductor and composer, in the second capacity influenced by the work of Wagner. He developed the symphonic or tone-poem to an unrivaled level of expressiveness and after 1900 achieved great success with a series of operas, as first on a grand scale, but later tending toward a more Classical restraint. His relationship with National Socialist government in Germany was at times ambiguous, a fact that protected him but led to post-war difficulties and at self-imposed exile in Switzerland, from where he returned home to Bavaria only in the year of his death, 1949. His artistic education was strictly conservative, his well-mannered, well-heeled appearance that of a stolid investment banker, yet his music shocked the world. Richard Strauss stirred controversy with iconoclastic symphonic works that inspired avid debate throughout contemporary music circles, as well as with erotic operas that literally incited crowds to riot. The **Vienna Philharmonic Fanfare** was composed during 1924 for the Vienna Philharmonic Orchestra. It was premiered on Tuesday, February 19, 1924 to open Vienna's first Carnival Call on Shrove. This was one of the two fanfare is written in that year for timpani and large brass ensemble. (notes by H. Robert Reynolds)

The **The Good Soldier Schweik Suite** was inspired by the brilliantly realistic anti-war satire by the same name, authored by the Czech novelist and journalist Jaroslav Hasek. Written shortly after the First World War, it is essentially the story of the civilian, the common man, forced to become a soldier who must fight for a cause for which he has no sympathy. Although he is classified by his German masters ("the authorities") as "feeble-minded" (that is, someone who doesn't quite appreciate their reasons for waging war), Schweik is, in reality, crazy like a fox, exposing the arrogance, stupidity, and hypocrisy of these "authorities" by his seemingly idiotic behavior. In spite of the indignities to which Schweik is subjected, his optimism manages to emerge indestructible and triumphant. He is, therefore, not only a single individual, but also the symbol of the common people and their resistance to a war which they can derive no benefit, but only suffering. Each of the six short pieces which comprise the suite represents a general idea or theme which reoccurs throughout the book, rather than any specific episodes. Thus, the "Overture" is a character sketch of Schweik, the good-natured common man, the genial collector of homeless dogs. The "Lament" represents the element of sadness and seriousness which underlies many of the episodes, such as the outbreak of war. The "March", of course, represents the soldier's chief means of getting from place to place - Schweik does quite a bit of it. The "War Dance" represents of the "authorities", both civilian and military and their fanatical pounding of the war drum. The "Finale" is Schweik's optimism, triumphant, and indestructible in the end. (notes by Robert Kurka)

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy

with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. **October** was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it together. (notes by Eric Whitacre)

Shostakovich's **Festive Overture** was written in 1954 and premiered on November 6 of that year. The first performance was conducted at the Bolshoi Theater in Moscow where the composer had recently been appointed musical consultant. The purpose of the concert was to mark the anniversary of the revolution thus explaining the "festive" and energetic nature of Shostakovich's piece. (notes by H. Robert Reynolds)

The *Twenty-four Preludes* for piano were composed in 1932-33, and the **Prelude in E-flat minor, Opus 34, No. 14** was one in this set. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax of *fff* dynamics after which it quickly returns to the quite mood and material of the beginning. While only 36 measures long, one senses a much more expansive and lengthy composition than its few short minutes reveal. (notes by Dmitri Shostakovich)

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work - its construction principles, its orchestration - but nearly impossible to write of its soul nature except through hints and suggestions. The roots of **Symphony No. 4** are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed - the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise. Out of this, the hymn tune "Old Hundred", several other hymn tunes, and original melodies which are hymn-like in nature, form the backbone of **Symphony No. 4**. I have used Christian Symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time. (notes by David Maslanka)

Biography

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 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).