

Ithaca College Wind Ensemble

Christopher Hughes, conductor

Thomas Lee, *the 2017 Arnald Gabriel Visiting Wind Conductor*

Ithaca College Wind Symphony

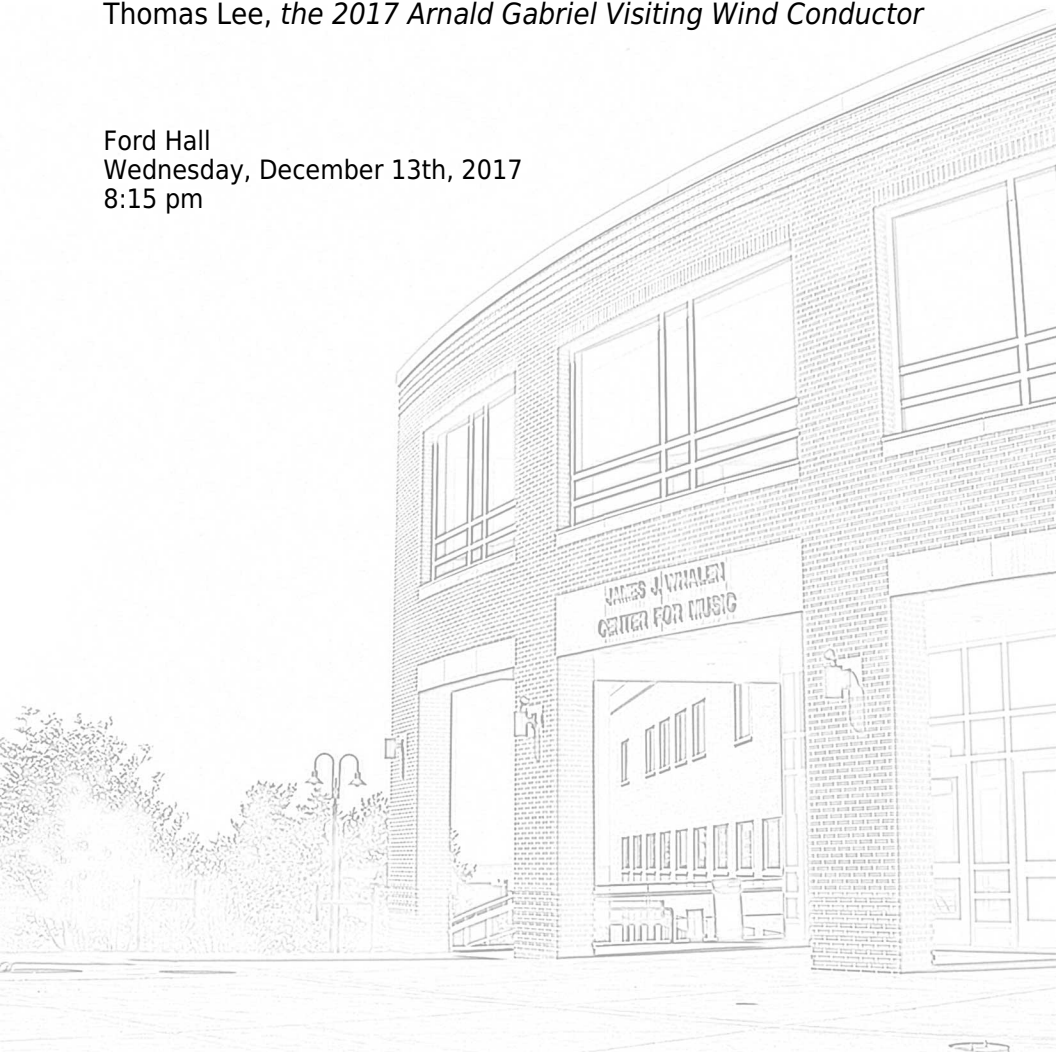
Benjamin Rochford, conductor

Thomas Lee, *the 2017 Arnald Gabriel Visiting Wind Conductor*

Ford Hall

Wednesday, December 13th, 2017

8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Wind Symphony

- Overture to *Candide* (1956) Leonard Bernstein
(1918-1990)
Trans. Walter Beeler 5'
- Lux Aurumque* (2005) Eric Whitacre
(b. 1970)
5'
Thomas Lee, guest conductor
- Angels in the Architecture (2009) Frank Ticheli
(b. 1958)
15'
- March from Symphonic Metamorphosis of
Themes by Carl Maria von Weber (1998) Paul Hindemith
(1895-1963)
Trans. Keith Wilson 5'
Thomas Lee, guest conductor

Intermission

Ithaca College Wind Ensemble

- Serenade in D minor, Op. 44 (1878) Antonín Dvořák
I. *Moderato, quasi marcia* (1841-1904)
II. *Minuetto. Tempo di minuetto* 25'
III. *Andante con moto*
IV. *Finale. Allegro molto*
- Slava! (1977) Leonard Bernstein
(1918-1990)
Trans. Clare Grundman 4'
Thomas Lee, guest conductor
- The Solitary Dancer (1966) Warren Benson
(b. 1924-2005)
7'
Thomas Lee, guest conductor
- Symphonic Dances from West Side
Story (1957) Leonard Bernstein
(1918-1990)
Trans. Paul Lavender 22'

Notes on the program

Candide was Bernstein's third Broadway musical. Critics failed to acclaim the 1956 debut in Boston, and the ensuing short run on Broadway was a commercial failure. After many changes, a version produced in Glasgow, Scotland, in 1988, reportedly best represented Bernstein's intentions. The popular overture was premiered by the composer and the New York Philharmonic in 1957. Adapted by Lillian Hellman from Voltaire's satire on blind optimism, the story concerns Candide, a young man whose tutor, Dr. Pangloss, has convinced him that everything is for the best "in the best of all possible worlds." During journeys to Lisbon, Paris, Buenos Aires, and Venice, Candide learns that real life holds more crime and suffering than he had been led to believe. (Notes by Frank Hudson)

Lux Arumque began its life as an a cappella choral work that the composer wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned Whitacre to adapt it for symphonic winds, he rewrote the climax and introduced the grand 'Bliss' theme from his opera, "Paradise Lost." **Lux Arumque** is dedicated with deep admiration for Whitacre's dear friend, Gary Green. (Notes from the score)

Angels in the Architecture unfolds as a dramatic conflict between the two extremes of human existence – one divine, the other evil. The work begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.

This "angel" – represented by the singer – frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light include traditional Hebrew song of peace, "Hevenu Shalom Aleichem" and the well-known 16th-century Genevan Psalter, "Old Hundredth." These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents Ticheli's own personal expression of these aspirations. In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring and eventually obliterating the light altogether. The darkness prevails for long stretches of time but the light always returns, inextinguishable, more powerful than before. Just as Charles Ives did more than a century ago, **Angels in the Architecture** poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears...distantly... ominously. (Notes by Frank Ticheli)

Hindemith composed **Symphonic Metamorphosis of Themes by Carl Maria von Weber** in 1943 while teaching at Yale University. Believing strongly that the work should be made available in a band version, he asked his Yale colleague Keith Wilson to make the transcription. The March, which is the work's final movement, introduces an important two measure fragment which is stated by the brass at the outset and is developed at different points of punctuation throughout the movement. The March also includes a lyrical "trio" theme which is repeated and developed. (Notes by Keith Brion)

The heyday of the serenade as an orchestral genre was in the 18th century, culminating in the works of Mozart and, to a smaller degree, Beethoven. The early Romantics (Schubert, Schumann, Mendelssohn) showed little interest in the orchestral serenade, but the generation following them-Brahms, Dvorák (**Serenade in D Minor, Op. 44**), Tchaikovsky-revived it; in their hands, the genre came to embody these composers' desire to revisit the past and to make it meaningful to the present. Dvorák's two serenades (one for strings and one for winds) are products of the composer's early maturity. His music had come to the notice of Johannes Brahms, who introduced him to his own publisher, Fritz Simrock in Berlin, as well as his closest friend, the great violinist Joseph Joachim, one of the most influential musicians in the German-speaking world. "Take a look at Dvorák's Serenade for Wind Instruments"-Brahms wrote to Joachim in May 1879. "I hope you will enjoy it as much as I do...It would be difficult to discover a finer, more refreshing impression of really abundant and charming creative talent. Have it played to you; I feel sure the players will enjoy doing it!" The work is an homage to Mozart; at the same time it is imbued with the spirit of Czech folk music. Like Mozart, who wrote one of his greatest serenades in C minor, Dvorák managed to use a minor key without any connotations of darkness or tragedy. 18th-century wind music often included a double bass for harmonic support; Dvorák continued that tradition but added a cello as well. Opening the work with a march is a further classical touch, although Mozart probably wouldn't have used a tritone (augmented fourth, a somewhat unsettling interval) so prominently at the very beginning. The traditionalism of the second-movement minuet is equally deceptive; Dvorák wrote "Tempo di Minuetto" but-as several commentators have pointed out-what he really meant was the Czech sousedská ("neighbor's dance"). And the movement's faster-moving trio section evokes the furiant, the folk dance emphasizing the hemiola rhythm (one-two-three one-two-three one-two one-two) that both Smetana and Dvorák frequently used in their works. In the third movement, the first clarinet and the first oboe take the lead and spin out a lyrical melody to the palpitating accompaniment of the horns. The finale subjects a simple dance tune to a fairly sophisticated development, culminating in a recall of the first-movement march just before the lively conclusion. (Notes from the Kennedy Center archive)

The Solitary Dancer deals with the quiet, poised energy that one may observe in a dancer in repose, alone with her inner music. The work is a study in the economy of resources and sensitivity for wind and percussion colors, and subtle development and recession of instrumental and musical frenzy. The hallmarks of Warren Benson's musical style were well described by Elliott Schwartz and Daniel Godfrey in their book *Music Since 1945: Issues, Materials and Literature*: "(It is) inclusive music, incorporating tonality, free atonality, serialism, ethnic elements and other strains. At times one of these may predominate at others they may intermingle; throughout, however, the material is very much Benson's creation rather than derivative of others." Benson, by his own admission, worked in a language with a broad vocabulary of musical techniques and idioms, dissonant or consonant, as the needs of the composition dictates, unbound by adherence to a particular school or fashion. His music has range, scope and above all a clear-cut feeling for the capabilities of instruments and voices. It is often based on manipulation of small motives, but the composer is also capable, especially in his vocal and choral works, of sustained melodic invention. Above all, most notably in his celebrated wind ensemble works, there is the brilliance of his instrumental writing. He is not shy about painting his music with bold colors but also is a master, as Allan Wagner has written, of "delicate hues and timbral shadings." Warren

Benson was Professor of Music and Composer in Residence at Ithaca College from 1953-1967. In addition to his work as a composer, Benson served as the first studio percussion instructor at Ithaca College. He was a founding member of the Percussive Arts Society and organized the first touring percussion ensemble in the United States, comprised of Ithaca College percussionists. (Notes from the score, Warren Benson's website, and the Ithaca College Percussion Studio Portfolio)

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concert as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture (**Slava!**) is the result, and the world premiere took place on October 11, 1977, with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C. The first theme of **Slava!** is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the "Coronation Scene" of Moussorgsky's Boris Goudonov, where the chorus sings the Russian word "**Slava!**", meaning "glory!" In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated. (Notes by Jack Gottlieb as printed in the score)

Biographer Humphrey Burton observes that "even in its show form, **West Side Story** is symphonically conceived." But the vital pulse of the dance had been integral to its conception from the start. **West Side Story** became a legendary success on Broadway from its opening in September 1957-following weeks of a pre-Broadway run at the National Theatre in Washington, D.C. ("Everyone's coming, my dear, even Nixon and 35 admirals. Senators abounding, & big Washington-hostessy type party afterwards," the composer wrote to his wife.) Leonard Bernstein supervised the arrangement of a concert suite in the winter of 1960-61. His colleagues Sid Ramin and Irwin Kostal-both of whom had recently scored the film version of **West Side Story**-assisted in the orchestration of *Symphonic Dances*, which features an extensive percussion section for the "action" sequences. The concert version of this much-loved music was premiered just a few weeks after Kennedy's Inauguration, in February 1961, as part of a "Valentine" by the New York Philharmonic for Bernstein. (The film itself was released later that October.) *Symphonic Dances* seamlessly ties together nine separate episodes from **West Side Story**-though not in their original dramatic sequence. Bernstein had toyed with the notion of a formal overture but wisely decided to open the musical in the middle of things instead. The music for the danced confrontation between Jets and Sharks simmers with tension. The composer once compared the fanfare-like motif of the opening to the call of the shofar (the ram's horn traditionally used in Jewish services). This motif pivots on a tritone, the uneasy-sounding interval that is seeded throughout the entire score and serves as its fundamental motivic idea. The tritone's inherent ambiguity is apparent from the motif's appearance in the gang music as well as in the opening notes of "Maria," with their suggestion of longing. Menace yields to the fragile hope expressed in "Somewhere," a dream vision of love which occurs near the beginning of the second act. But cloudier harmonies darken the picture to underline its utopian unreality. A brief Scherzo hints at the Americana landscapes of Bernstein's friend Aaron Copland. This acts as a transition to the Latin-tinged music for the Dance at the Gym, where Tony and Maria meet and instantly fall in love. The stylized energy of the dances sublimates the gangs' violent impulses, while the gentle rhythms of "Cha-cha" focus the camera on the young lovers. The brief "Meeting Scene," however, is set against the ugly, ever-present threat of violence, this time channeled into a thrilling jazz-fugue sequence. Bernstein unleashes the pent-up ferocity of ethnic hatred between the Sharks and Jets in the climactic "Rumble." But the possibility of a way out of this dead end returns in the lyrical intensity of Maria's "I Have a Love," introduced by a meandering flute solo. The harmonies darken once more, and a brief reprise of the "Somewhere" chorus concludes the suite. (Notes from the Kennedy Center archive)

Wind Ensemble Personnel

Piccolo

Julia Muller

Flute

Bethany McLean
Thomas Barkal
Julia Muller

Oboe

Bethany Cripps
Sarah Pinto
Stefanie Nicou

English Horn

Stefanie Nicou

E-Flat Clarinet

Rebecca Rice

Clarinet

Vivian Becker
Valerie Nuzzolo
Bryan Filetto
Madeline DeNofio
Steven Foti
Alec Targett
Jeffrey Elrick

Bass Clarinet

Griffin Charyn

Contra Bass Clarinet

Jeffrey Elrick

Bassoon

Brittany Giles
Olivia Fletcher

Contra Bassoon

Cynthia Becker

Soprano Saxophone

Matthew Kiel

Alto Saxophone

Matthew Kiel
Lauren Thaete

Tenor Saxophone

Scott Byers

Baritone Saxophone

Jared Banker

Trumpet

Kristen Kasky
Aleyna Ashenfarb
Shaun Rimkunas
Kevin Biernat
Averi Parece
Stephen Ryan

French Horn

Nicoletta Pignatello
Benjamin
Futterman
Jacob Factor
Jeremy Straus
Christian DeFreese
Patrick Holcomb

Trombone

Matthew Flores
Andrea Dollinger
Dante Marrocco

Bass Trombone

Johanna Wiley

Euphonium

James Yoon
Elizabeth Rutan

Tuba

Jasmine Pigott
Jonathan Aldave

Cello

Grace Dashnaw

Guitar

John Bourdelais

Double Bass

Samuel Higgins

Piano

Joon Sang Ko

Harp

Elizabeth Ojeda

Timpani

Dan Monte

Percussion

Jacob Close
Chelsea Catalone
Leah Gardner
James Hope
Ian Lisi
Jordan Sonderegger
Dan Syvret

Wind Symphony Personnel

Piccolo

Leandra Stirling

Flute

Kevin Buff
Abby Ferri
Robyn Leary
Claire Park
Georgia Peace

Oboe

Hailey Dziendziel
Anton Popov

English Horn

Meagan Priest

E-flat Clarinet

Jacob Friga

Clarinet

Hannah Blanchette
Emma Dwyer
Esther Moon
Laura Sefcik
Caleb Will
Emma Yusko

Bass Clarinet

Thea Hollman

Contra Bass Clarinet

Jeffrey Elrick

Bassoon

Aiden Braun
Emily Roach

Alto Saxophone

Chiara Marcario
Sara Mercurio
Jessica Small

Tenor Saxophone

Kerri Barnett

Baritone Saxophone

Travis Murdock

French Horn

Abby Bracco
Sarah Capobianco
Christian DeFreese
Patrick Holcomb
Sydney Rosen
Kayla Shuster

Trumpet

Matthew Gallego
Thomas Iandolo
Elliot Lowe
Nick Paraggio
Christopher Pitcher
Evan Schreiber
Alex Stuart

Trombone

Eric Coughlin
Kurt Eide

Bass Trombone

Louis Jannone

Euphonium

Cormac Callan
Jonathan Rainous

Tuba

Maggie Broughton
Daniel Rogers

String Bass

Gillian Dana

Soprano

Juliana Child

Celesta

Anand Seshadri

Organ

Michael Stern

Timpani

Brian Breen

Percussion

Jacob Graham
Alex Hoerig
Cameron Jimenez
Julia Lavernoich
Giancarlo Levano
Jordan Sonderegger

Our conductors

Thomas Lee - Professor Emeritus, Director of Bands, Emeritus UCLA. Lee holds the Doctor of Musical Arts Degree in Conducting from the College-Conservatory of Music at the University of Cincinnati (1971), as well as two degrees from Drake University, Des Moines, Iowa, where he was a student of Don Marcouiller. Previous to his appointment at UCLA, he was the Founder/Conductor of the University of Texas Wind Ensemble in Austin and was director of the graduate program in Band Conducting. Before his appointment at Texas, Dr. Lee was founder/conductor of the Ohio University Wind Ensemble where he received a research grant to develop an innovative approach to teaching conducting through non-verbal communication. (1973) Since his arrival at UCLA in 1985, the UCLA Wind Ensemble received international acclaim as well as significant prominence for performances at national and regional conferences as well as recordings of important composers. Dr. Lee is especially known for musical performances as well as for creative programming, balancing both traditional and contemporary literature. In addition, he has a special commitment to the commissioning of new music by American composers. Professor Lee created several new programs within the Wind Ensemble performance venue that includes collaboration between the Society of Los Angeles Film Composers and the Wind Ensemble. This resulted in an internship program for UCLA students to work directly with the most acclaimed film composers. Currently, there are a large number of

conducting students of Professor Lee that hold university, high school, and middle school conducting positions throughout the USA. He is particularly proud of these conductors and their achievement. Dr. Lee has been invited to guest conduct with All-State Bands and music festivals in all parts of the USA, Canada, Mexico, Western Europe, and Asia. In addition, Professor Lee has given innumerable workshops on all aspects of conducting and interpretation of music with special emphasis in the area of non-verbal communication skills. The UCLA Wind Ensemble participated in the International New Music Forum in Mexico City presenting several premieres during two concerts. The UCLA Wind Ensemble was the only American university music group so honored. In 1992, Lee conducted the Wind Ensemble's performance of student works on the CBS Evening News (New Year's Eve) which was nominated for three Emmy Awards. Since Professor Lee's retirement from UCLA, he has maintained a full schedule of Guest Conducting and leading Conducting Workshops.

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).

Benjamin Rochford joined the Ithaca College School of Music in 2016 and currently serves as the Interim Associate Director of Bands. At IC, Professor 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 Bachelor's degree in Music Education from Mansfield University of Pennsylvania and a Master's 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, Craig Kirchoff, Rodney Dorsey, Robert Garofalo, and Ed Lisk and participated in Beethoven conducting master classes with Svilen Simeonov, director of the Sofia Sinfonietta in Bulgaria. He recently conducted the Kennesaw State University Chamber Winds in a conducting presentation by Craig Kirchoff at the South Eastern CBDNA conference in Charleston, SC.

Prior to working in higher education, 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 PMEIA District III Jazz Festival in 2012. He has also given presentations in Pennsylvania, New York, Florida, and New Hampshire on a variety of topics including jazz improvisation, rehearsal techniques, ensemble scoring 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. Professor Rochford was recently invited to perform as a guest artist at the 2017 Brazilian Music Institute in Miami, FL.

Mr. Rochford's professional affiliations include the College Band Directors National Association, the National Association for Music Education, the National Education Association, the Florida Music Education Association, the Florida Bandmasters Association, the New York State School Music Education Association, the Jazz Education Network, and the International Trumpet Guild. He was elected into the Phi Kappa Phi Honors Society in 2012.

Upcoming Performances

Ithaca College Concert Band

Thursday, December 14, 2017

8:15PM in Ford Hall

Featuring Thomas Lee, the 2017 Arnald Gabriel Visiting Wind Conductor

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.

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, interim 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, interim 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 (Graduate Wind Conducting Students, 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.

*** Requires an audition for membership**

Ithaca College Band Staff

Dr. Christopher Hughes, Director of Bands

Mr. Benjamin Rochford, Interim Associate Director of Bands

Aaron Burgess, Graduate Assistant Conductor

Greg Harris, Graduate Assistant Conductor

Margaret Tippett, Work Study Assistant

Rebecca Jordan, Ensemble Music Librarian

The IC Bands extend a very special thanks to...

Colonel Arnald Gabriel ('50 HDRMU '89) for making possible the appearance of Thomas Lee, 2017 Arnald Gabriel Visiting Wind Conductor

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, String, Percussion, and Keyboard Faculty

Becky Jordan, Manager of Ensembles & Kinyon Music Education Collections and her dedicated staff

Kristina Shanton, Music Librarian