

2-26-2014

## Concert: Ithaca College Concert Band - "It's All Latin to Me!"

Ithaca College Concert Band

Mark Fonder

Follow this and additional works at: [http://digitalcommons.ithaca.edu/music\\_programs](http://digitalcommons.ithaca.edu/music_programs)

 Part of the [Music Commons](#)

---

### Recommended Citation

Ithaca College Concert Band and Fonder, Mark, "Concert: Ithaca College Concert Band - "It's All Latin to Me!"" (2014). *All Concert & Recital Programs*. 372.  
[http://digitalcommons.ithaca.edu/music\\_programs/372](http://digitalcommons.ithaca.edu/music_programs/372)

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.

# Ithaca College Concert Band

*"It's All Latin to Me!"*

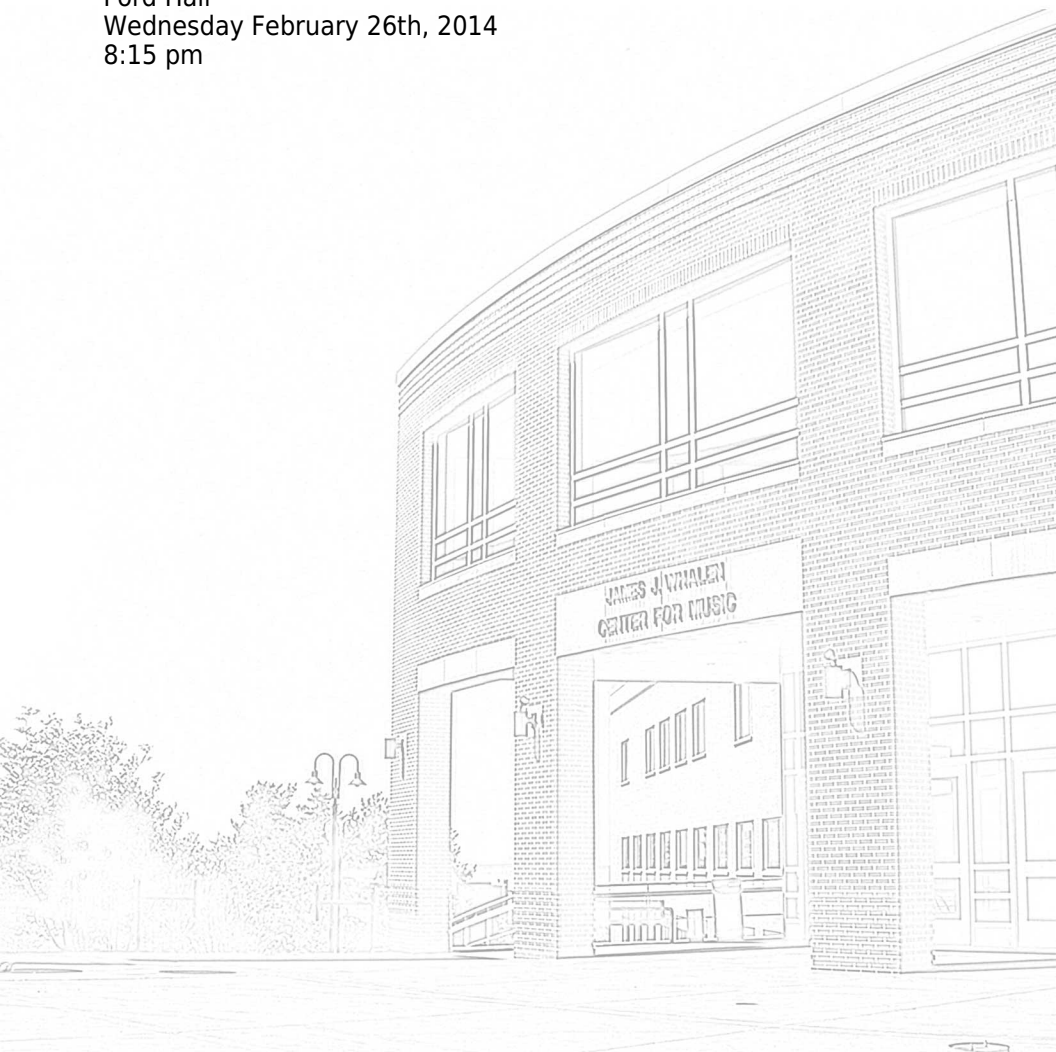
Mark Fonder, conductor

Matthew Sadowski, graduate conductor

Ford Hall

Wednesday February 26th, 2014

8:15 pm



**ITHACA COLLEGE**

School of Music



## Program

### Ithaca College Concert Band February 26, 2014

Suite from Mass (1971)

*Alleluia*

*Sanctus*

*Agnus Dei*

*A Simple Song*

*Offertory*

*Almighty Father*

Leonard Bernstein

(1918-1990)

arr. William Sweeney

15"

Ave Maria (1964)

Franz Biebl

(1906-2001)

arr. Robert Cameron

6"

*Matthew Sadowski, graduate conductor*

El Camino Real (1984)

Alfred Reed

(1921-2005)

11"

## Intermission

Symphonic Dance #3 "Fiesta" (1964)

Clifton Williams

(1923-1976)

6"

Retratos do Brasil (2003)

*The Rain Forest*

*O Rio Amazonas*

*Sao Paolo, The Big City*

*Carnaval do Rio de Janeiro*

Hudson Nogueira

(b. 1968)

15"

## About the Program

Bernstein's *Mass* was written for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. on September 8, 1971. Subtitled, "A Theater Piece for Singers, Players, and Dancers," the 90-minute work is based on the Liturgy of the Roman Catholic Mass with additional texts by Stephen Schwartz and Leonard Bernstein. It called for a large pit orchestra, two choruses, boys choir, ballet company and cast plus a marching band and rock combo. *Mass* uses an eclectic mix of musical styles and reflects the turmoil of the era, being viewed by some as blasphemous and by others as politically subversive. However, in his program notes at the premiere, Bernstein states his intent "to communicate as directly and universally as I can a reaffirmation of faith." Over the years it has become recognized as one of his greatest compositional achievements, as well as one of his most controversial.

Choral composer Franz Biebl's best-known composition is *Ave Maria*. It was first published in 1964 in Germany for seven-part men's voices and brought to the United States by the Cornell University Glee Club in 1970. The version used in this transcription, however, is the version for mixed choir selected because it better matches the registration of the band. This adaptation is a transcription rather than an arrangement in that every attempt has been made to preserve every possible detail of the original. The only editings that have been made are the addition of limited octave doublings and the addition of bar lines in order to facilitate performance of the freestyle chant sections.

*El Camino Real* (translated "The Royal Road" or "The King's Highway") was commissioned by the 581st Air Force Band. It bears the subtitle, "A Latin Fantasy." The music is based on a series of chord progressions common to countless generations of Spanish flamenco guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships

have become practically synonymous with what we feel to be the true Latin idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the “melodizing of harmony,” they have created a vast body of what most people would consider authentic Spanish music. The first section of the music is based upon the dance form known as the Jota, while the second, contrasting section is derived from the Fandango, but here altered considerably in both time and tempo. Overall, the music follows a traditional three part form of fast-slow-fast.

*Symphonic Dance #3*, subtitled “Fiesta,” is one of a group of five originally commissioned by the Minnie Stevens Piper Foundation commemorating the twenty-fifth anniversary of the San Antonio Symphony Orchestra. First performance of the complete set of dances was by that orchestra, conducted by the composer, in 1965. In refashioning the dances for symphonic band, composer Williams achieves a new dimension in sound and color and adds fresh excitement to the literature. “Fiesta” depicts the pageantry of Latin-American celebrations - street bands, bullfights, bright costumes, the colorful legacy of a proud people.

Hudson Nogueira was born in Itapetininga in rural Sao Paulo, Brazil. At an early age he began his musical studies and graduated from the Escola Superior de Musica Mozarteum in Sao Paulo. He became resident composer at the Conservatorio Dramatico e musical in Tatui, Sau Paulo in 1998. Even though schooled as a classical composer, Nogueira has never forgotten his passion for Brazilian/Latin popular music. This selection, translated as Brazilian Portraits programmatically describes specific regions in Brazil. The journey begins in the Amazon rainforest and includes an indigenous ritual, a wildfire, and the Amazon River itself. The tour continues with the hustle-bustle of traffic in urban Sao Paulo includes visits to local neighborhoods and the loneliness that can also be part of big city life. There is an homage to the African-Caribbean influence including the capoeira which is a Brazilian art form that combines martial arts with song and dance and the maracatu from northeastern Pernambuco. The work concludes with the sounds of Carnaval in the streets of Rio de Janeiro.

# Concert Band Personnel

## **Piccolo**

Christine Dookie

## **Flute**

Kirsten Schmidt  
Ashley Watson  
Jillian Francis  
Diana Ladolcetta  
Mikayla Lydon  
Jennie Ostrow  
Jennifer Pham

## **Oboe**

Katie Jessup  
McDermott  
Samantha Rhodes  
Jordan Rosas  
Colleen Maher

## **English Horn**

Samantha Rhodes

## **Bassoon**

Kailey Schnurman  
Emma Whitestone

## **E-flat Clarinet**

Kestrel Curro

## **Clarinet**

Justine Call  
Michelle Schlosser  
Kestrel Curro  
Olivia Ford  
Jill Gagliardi  
Bryan O'Hearon  
Carly Schnitzer  
Vivian Becker  
Mark Lam

## **Bass Clarinet**

Brianna Ornstein  
Nicholas Alexander

## **Alto Saxophone**

Katie Herrle  
Christine Saul  
Alex Judge  
Junwen Jia

## **Tenor Saxophone**

Dan Felix  
Zachary  
Forlenza-Bailey

## **Baritone Saxophone**

Alec Miller

## **Cornet/Trumpet**

Matt Allen  
Alex Miller  
Brian Sanyshyn  
Michael Cho  
Alec Fiorentino  
Vito Sicurella  
Ray Fuller  
Tyler Capalongo

## **Horn**

Emma Staudacher  
Megan Carpenter  
Elizabeth DeGross  
Jacob Morton Black  
Shannon O'Leary

## **Trombone**

Benjamin Allen  
Andrew Nave  
Matt Nedimyer  
Luke Kutler  
Kristin Jannotti  
Emily Pierson  
Matt Beeby

## **Bass Trombone**

Noah Pomerselig  
Mitchel Wong

## **Euphonium**

Steven J. Wasco, Jr.  
James Yoon  
Erin Stringer

## **Tuba**

Jeffrey Stewart  
Chris Circelli

## **String Bass**

Lindsey Orcutt  
Cara Turnbull

## **Harp**

Lacey Lee

## **Keyboards**

Jennifer Pham

## **Timpani**

Gabriel Millman

## **Percussion**

Shannon Frier  
Nicole Dowling  
Lillian Fu  
Clare Iralu  
Jamie Kelly

## About the Conductor

Mark Fonder, professor of music, is the conductor of the Ithaca College Concert Band and has been teaching conducting and instrumental music education courses at Ithaca College since 1989. From 1994 to 2003, he was the Chairman of the Music Education Department. He is active as a guest conductor, adjudicator, school music consultant, and clinician and has served in these capacities throughout the United States. Internationally, he has guest conducted, given research presentations or adjudicated bands in Australia, Japan, Canada, China, Singapore, Taiwan, throughout the Euro zone and the United Kingdom. Dr. Fonder, a graduate of and twice a fellowship recipient at the University of Illinois, was director of bands at Park Falls (Wisconsin) High School and was on the faculties of the University of Wisconsin-Green Bay and University of Texas-San Antonio prior to coming to New York. He has also served on the faculties of The University of Washington, VanderCook College and the Eastman School of Music. Dr. Fonder authored an award-winning book, *Patrick Conway and his Famous Band* (Meredith Publications, 2012) and his research (over 30 articles) has been published in various journals including the *Music Educators Journal*, *Winds*, *Band Directors Guide*, *Instrumentalist*, *Journal of Band Research*, *Council for Research in Music Education* and the *Journal of Research in Music Education*. He was chair of the *Music Educators Journal* Editorial Committee from 1998-2002 and for the past 10 years has edited the *Journal of Historical Research in Music Education*. Dr. Fonder has played principal trombone with the Green Bay (Wisconsin) Symphony, the Green Bay Packer Band, and the San Antonio Brass, and for such entertainers as Robert Goulet, Rich Little, and Rita Moreno. In 1987, Dr. Fonder was awarded the National Band Association-Wisconsin Chapter Citation of Excellence, in 1998, the Ithaca College President's Recognition Award, in 2013, the Ithaca College Faculty Excellence Award and has been the recipient of a University of Wisconsin teaching fellowship. He has been elected to Phi Delta Kappa, an honorary education fraternity, Phi Kappa Phi, an honorary scholars fraternity, Pi Kappa Lambda, an honorary music fraternity and the prestigious American Bandmasters Association.