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Concert: Ithaca College Concert Band

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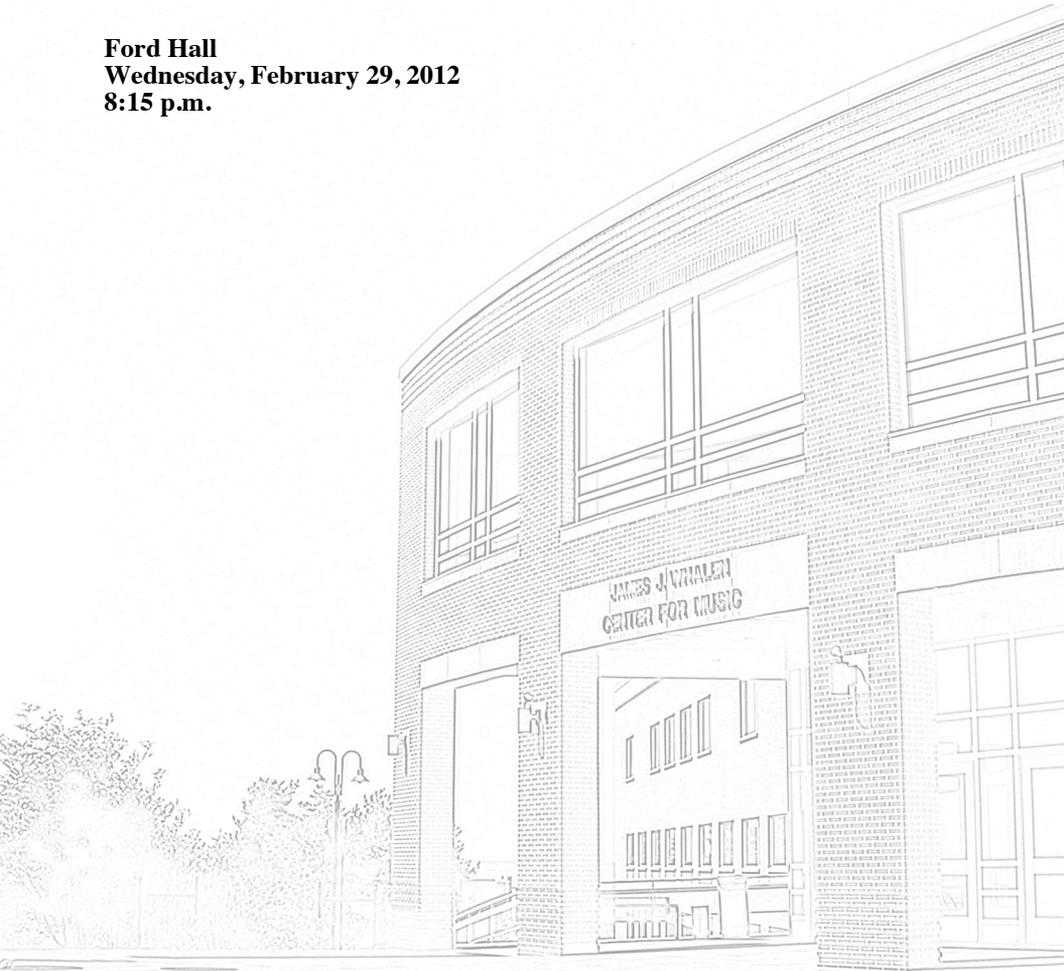
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Ithaca College Concert Band

Mark Fonder, conductor

"All-American"

Ford Hall
Wednesday, February 29, 2012
8:15 p.m.



ITHACA COLLEGE

School of Music

Program

Ithaca College Concert Band Mark Fonder, conductor February 29, 2012

Aegean Festival Overture (1967)

Andreas Makris
(1930-2005)
arr. by Maj. Albert Bader
11'

Who Puts His Trust in God Most Just
(ca. 1740)

Johann Sebastian Bach
(1685-1750)
arr. by James Croft
5'

Roma (2010)

Valerie Coleman
11'

Intermission

Symphony No. 2 (2003)

Shooting Stars
Dreams under a New Moon
Apollo Unleashed

Frank Ticheli
(b. 1958)
22'

The Harmonica Wizard March (1930)

John Philip Sousa
(1854-1932)
4'

About the Program

America has long been a land of immigrants and melding cultures. Tonight's program reflects and celebrates the diversity and innovation of composers and arrangers whose roots might be elsewhere, or their music represents other lands, but their connection to this country and their allegiance is "All-American."

Aegean Festival Overture was premiered as an orchestral overture by the Washington National Symphony. Its immediate success occasioned the collaboration between Mr. Makris and Major Albert Bader of the United States Air Force Band to arrange the overture as a concert piece for band. It has been a standard tour feature by the USAF band ever since.

From its first hammering dotted eighth rhythms, the Aegean Festival Overture reflects the Greek origins of its composer, who was born in Salonika, a colorful Aegean seaport. The driving energy of the fast section with its restless 5s and 7s and the lyric plaintiveness of the contrasting middle section, all molded into a symphonic form, epitomize the musical style of Makris – a blend of classic form and Greek folk elements.

Born in 1930, Makris came to America at the age of 20 as a scholarship student at the Mannes School of Music in New York. He studied in Aspen and Paris and led an active career as both composer and professional violinist.

Bach's superbly crafted chorale, *Wer Gott vertraut, hat wohl gebaut*, BWV 433 was set for winds by James Croft in 1978. The chorale is rich in harmonic interest, with a variety of passing tones and suspensions typical of Bach's sacred choral style. The arranger taught for 21 years in the Oshkosh (WI) school system before moving to Florida where, now retired, he is conductor emeritus of the Florida State University Bands.

A native of Louisville, Kentucky, Valerie Coleman began her music studies at the age of eleven and by the age of fourteen, had written three symphonies and won several local and state competitions. Valerie is not only the founder of Imani Winds, but is a resident composer of the ensemble, giving Imani Winds their signature piece *Umoja* (which is listed as one of the "Top 101 Great American Works" by Chamber Music America). In addition to her significant contributions to wind quintet literature, Valerie has a works list for various winds, brass, strings and full orchestra published by International Opus and in the near future, Theodore Presser.

The College Band Directors National Association Committee on Gender and Ethnic Issues had a goal to commission a minority composer who had already established a top-tier reputation and to offer the premier to a school with a largely minority population. That school was in Roma, Texas. Hence, the title and inspiration of this piece. Coleman describes this piece: A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly called, the Romani. Their traditions, language, legends, and music

stretch all over the globe, from the Middle East, the Mediterranean region to the Americas. Roma is a tribute to that culture, in five descriptive themes, "Romani Woman," "Mystic," "Youth," "Trickster," and "History." The melodies are a fusion of styles, Malagueña of Spain, Argentine Tango, Arabic music, Turkish folk songs, and jazz.

Writing about his symphony, Frank Ticheli stated: The symphony's three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun.

Although the title for the first movement, "Shooting Stars," came after its completion, I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the Eb clarinet shouts out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, "Dreams Under a New Moon," depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious, to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat major chord is colored by a questioning G-flat.

The finale, "Apollo Unleashed," is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (*Wer Gott vertraut, hat wohl gebaut*). This chorale -- a favorite of the dedicatee, and one he himself arranged for band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

The “March King” Sousa heard a concert played by a harmonica band conducted by Albert Hoxie. It was made up of 60 boys from the Philadelphia area. Sousa was so impressed that he wrote this march for the boys and their director. Listen carefully to the second strain of the march when the clarinets imitate the characteristic harmonica chords created by inhaling then exhaling on the instrument. Sousa wrote 136 marches during his lifetime and this was his 126th and it is among his most charming.

Program notes from the composers and Norman E. Smith.

Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.

Personnel

Piccolo

Justine Stephens

Flute

Nicole Murray
Allison Kraus
Emily Nazario
Krysten Geddes
Diana Ladolcetta
Ian Rydgren
Rachel Auger

Oboe

Chloe Washington
Jacob Walsh
Catherine McGovern
Colleen Maher
Michael Johnson

English Horn

Catherine McGovern

Bassoon

Andrew Sak
Marissa D'Ambrosio
Meghan Kelly

E-Flat Clarinet

Michael Reinemann

Clarinet

Jamie Ocheske
Michael Reinemann
Anna Goebel
Kyle McKay
Justine Call
Brittany Gunther
Laura Hill
Nick Rizzo
Alexander Kroger
Samantha Underwood
David Geary
Carly Schnitzer
Matthew Recio

Bass Clarinet

Natassia Dotts
Emily Nemeth

Contrabass Clarinet

Emily Nemeth

Alto Saxophone

Eli Holden
Andrew Horwitz
Benjamin Montgomery
Wenbo Yin

Tenor Saxophone

Alexander Judge
Kelsey Melvin

Baritone Saxophone

Richard Rose

Cornet/Trumpet

Audrey Baron
Paul Schwartz
Jason Ferguson
Ryanne L. Flynn
Alec Fiorentino
James Rose
Brian Sanyshyn
Ryan McKenna

Horn

Jacob Factor
Karin Renger
Anjali Patel
Dana Arbaugh
Joshua Jenkins

Trombone

Timothy Taylor
Matthew Nedimyer
Cara Olson
Alexis Carr
Andrew Tunguz
Jenny Grossman
Matthew Gillen
Amanda Werbeck
Teresa Diaz

Bass Trombone

Justin Oswald

Euphonium

Peter Best-Hall
Thomas Aroune
Joseph Calderise
Elise Daigle

Tuba

Joe Sastic
Timothy Orton
Matt Bailey-Adams

String Bass

Ethan Jodziewicz

Timpani

Taylor Eddinger

Percussion

Jason Staniulis
Andrew Hedge
Jessie Linden
William Marinelli
Julia McAvinue
Yun-ju Pan
Collin T. Smith

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, Austria, Japan, Canada, China, Singapore, Sweden, Taiwan 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 a 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*, *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 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.

Upcoming Events

March

- 2** - Hockett - 3:00pm - Mary Hayes North Competition for Senior Piano Majors
- 2** - Ford - 8:15pm - Percussion Ensembles
- 4** - Ford - 4:00pm - Symphony Orchestra
- 4** - Hockett - 7:00pm - Patrice Pastore, soprano; Diane Birr, piano
- 5** - Nabenhauer - 4:00pm - Masterclass: Joe Alessi, trombone
- 5** - Ford - 8:15pm - Jazz Ensemble
- 6** - Hockett - 7:00pm - Louis K. Thaler Concert Violinist Series: Brian Lewis, masterclass
- 6** - Ford - 8:15pm - Brass Choir/Women's Chorale
- 7** - Ford - 8:15pm - Louis K. Thaler Concert Violinist Series: Brian Lewis, violin
- 8** - Ford - 8:15pm - Wind Ensemble
- 10** - Ford - 8:00pm - Cayuga Chamber Orchestra
- 19** - Ford - 8:15pm - Frank Campos and Djug Django
- 20** - Hockett - 8:15pm - Ithaca Bach Ensemble
- 21** - Ford - 5:00pm - Susan Milan, flute masterclass
- 21** - Hockett - 8:15pm - Ithaca Jazz Quartet
- 22** - Ford - 7:00pm - Community Band
- 22** - Hockett - 8:15pm - Susan Milan, flute
- 23** - Ford - 8:15pm - ICC: Borealis Wind Quintet with pianist Leon Bates
- 24** - Ford - 10:00am - ICC: Borealis Wind Quintet and Leon Bates masterclasses
- 24** - Ford - 8:15pm - Choir
- 25** - Ford - 4:00pm - Saxophone Studio Recital