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Concert: Ithaca College Symphonic Band - Reminiscences

Ithaca College Symphonic Band

Mark Fonder

Lynn Craver

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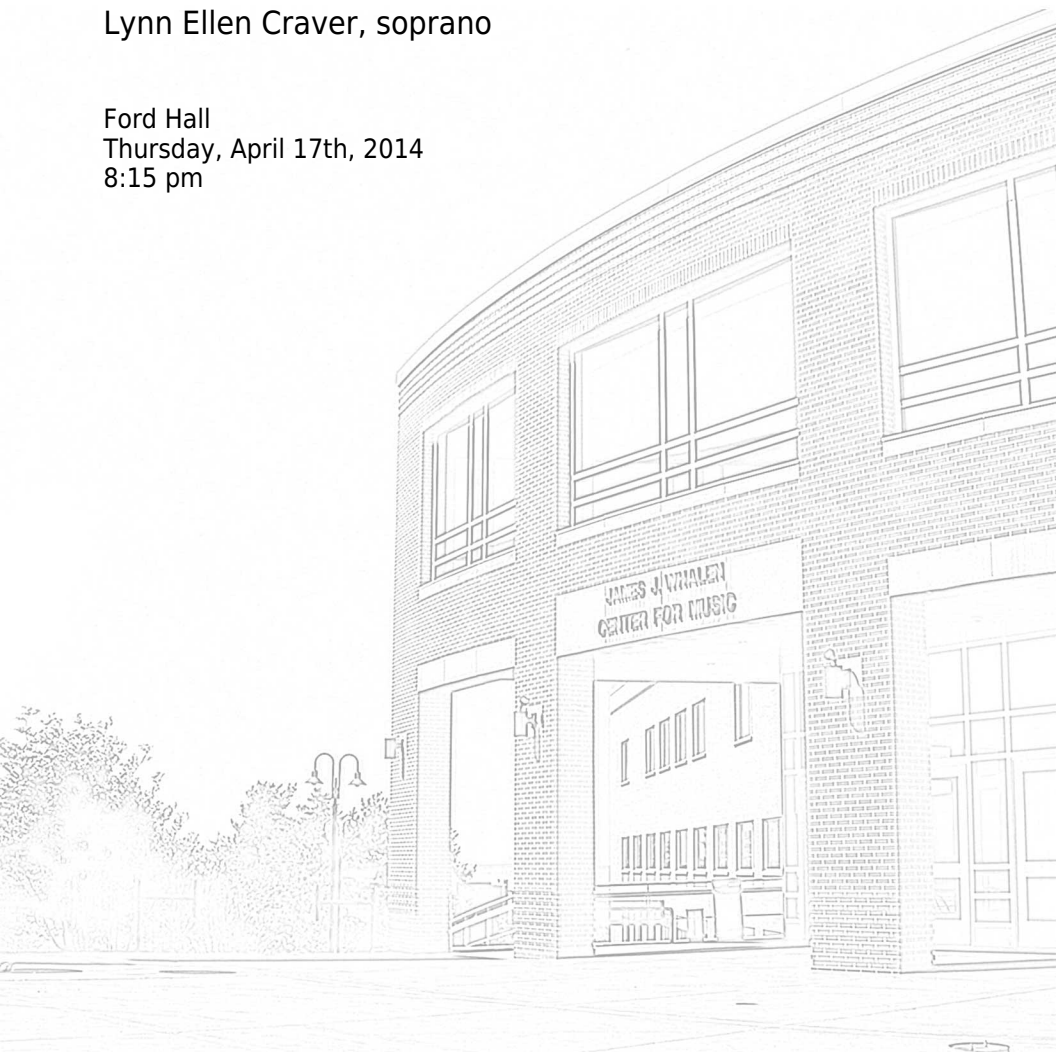
Ithaca College Symphonic Band

Reminiscences

Mark Fonder, conductor

Lynn Ellen Craver, soprano

Ford Hall
Thursday, April 17th, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Symphonic Band April 17, 2014

A Downland Suite (1932) John Ireland
(1879-1962)
Prelude: Allegro energico
Elegy: Lento espressivo arr. Ray Steadman-Allen
Minuet: Allegretto grazioso 16"
Rondo: Poco allegro

Symphonic Songs for Band (1957) Robert Russell Bennett
(1894-1981)
Serenade 16"
Spiritual
Celebration

Intermission

Requiem (2013) David Maslanka
(b. 1943)
11"

Angels in the Architecture (2008) Frank Ticheli
(b. 1958)
15"

Lynn Ellen Craver, soprano

About the Program

John Ireland was born in Cheshire, England and gained early musical experience as a church organist. He taught at the Royal College of Music and among his more prominent pupils was Benjamin Britten. *A Downland Suite* was originally written for as a test piece for the British National Brass Band Championship of 1932. It has since been transcribed for both orchestra and wind band. Its style is simple and direct, showing both a sympathy for the medium and the composer's remarkable understanding of musical form. The Prelude's contrasting solo and tutti passages and strong rhythms are appropriately followed by a tender and expressive Elegy whose long-stranded melody is tellingly harmonized and idiomatically scored. The succeeding Minuet has much of the grace and flowing counterpoint of its classical models and is written with a nod to minuet forms of old. Attractive and bright, the concluding Rondo ends this delightful suite with a flourish, following a penultimate passage of broad and apt sentiment.

Robert Russell Bennett remains known for his musical theater arranging. For decades, the Kansas City native was Broadway's pre-eminent orchestrator, scoring all or part of around 300 musicals between 1920 and 1975. Bennett worked with every "golden age" Broadway songwriter including George Gershwin, Cole Porter, Irving Berlin, Jerome Kern, Frederick Lowe and Richard Rodgers. Bennett's published medleys of these composers' shows have been a fixture on pops concerts for bands and orchestras for decades. Bennett's original compositions encompass a variety of genres from symphonies to chamber music, choral to band music. *Symphonic Songs for Band* was the result of a commission by the national band honorary organization Kappa Kappa Psi and was premiered by the National Intercollegiate Band conducted by Marine Band Col. William F. Santlemann. Bennett provided this note: "they are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Serenade has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The Spiritual may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement

sounds far simpler than it really is. The Celebration recalls an old-time country fair; with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race."

David Maslanka was born in New Bedford, Massachusetts and attended Oberlin Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria and did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka writes, "A requiem is a mass for the dead. This relatively brief instrumental piece is not a mass but serves a parallel function, the need to lay to rest old things in order to turn the mind and heart toward the new. I have an abiding interest in why humans go to war. I have recently read much about World War II, and was confronted once again with the awful fact of 50 million needless deaths. Shostakovich thought of every one of his compositions as a tombstone, and wished that he could have written a separate memorial piece for every person who died in war. I do believe that we are in a major transitional time, and that this transition happens first in each of us. My *Requiem* is both for the unnamed dead of all wars, and for each person making their own inner step, saying goodbye in order to say hello." *Requiem* was commissioned by a consortium of bands led by the Brooklyn Wind Symphony whose conductor is IC Alumna Jeff Ball.

Angels in the Architecture 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, played by instruments rather than sung, include a 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 human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations. 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 sings the same comforting words. But deep below, a final shadow reappears-distantly, ominously.

Personnel

Ithaca College Symphonic Band

Piccolo

Chelsea
Lanphear

Flute

Emily Nazario
Chrysten
Angderson
Jeannette Lewis
Stephanie
LoTempio
Thomas Barkal
Alison Miller

Oboe

Hannah Cerezo
Jimmy Wang
Melissa
DeMarinis

English Horn

Hannah Cerezo

Bassoon

Nicole Lane
Liam
Cunningham

Clarinet

Gladys Wong
Tasha Dotts
Miranda Schultz
Nikhil
Bartolomeo
Jenna DiMento
Courtne Elscott
Steven Dewey
Maggie
Nabumoto

Bass Clarinet

Nathan Balester
Sarah Zschunke

Alto Saxophone

Wenbo Yin
Stephanie Zhang
Yuyang Zhang
Deniz Arkali

Tenor Saxophone

Alex Clift

Baritone Saxophone

Matthew Snyder

Trumpets

Max Deger
Chris Walsh
Stephen Gomez
Jon Tompkins
Lauren Marden
Mark Farnum

Horn

Grace Demerath
Megan Carpenter
Niki Friske
Emily DeRoo
Matt Ficarra

Trombone

Cara Olson
Matt Sidilau
Kiersten Roetzer
Sierra Vorsheim
Teresa Diaz
Nicole Sisson
Joshua Twomey
Christian Kmetz

Euphonium

Danielle Wheeler
Katie Pfeiffer
Elise Daigle

Tuba

Andrew
Satterberg
Cristina Saltos

String Bass

Andrew Whitford

Piano

Ni Zhang

Organ

Erik Kibelsbeck

Percussion

Corey Hilton
Nathan Ring
Corinne Steffens
Derek Wohl
Jamie Kelly
Lillian Fu

Timpani

Rose Steenstra

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.