2-14-2006

Concert: Ithaca College Concert Band

Mark Fonder

Ithaca College Concert Band

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

Ford Hall
Tuesday, February 14, 2006
8:15 p.m.
ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

"Transformations"

March No. 1 in F (1809)  
Ludwig van Beethoven (1770-1827)

Geschwindmarsch by Beethoven (1946)  
Paul Hindemith (1895-1963)

Lincolnshire Posy (1937)  
Percy Aldridge Grainger (1882-1961)

Lisbon  
Horkstow Grange  
Rufford Park Poachers  
The Brisk Young Sailor  
Lord Melbourne  
The Lost Lady Found

INTERMISSION

Dana Wilson
Concerto for Four Percussionists and Wind Symphony (b. 1946)

Alison Hannah, Kaye Sevier, Colleen Clark,  
Jason E. Taylor, percussionists

Propagula (1973)  
Robert Linn (1925-1999)

Scherzo for Band (1863)  
Gioacchino Rossini (1792-1868)  
Rescored by William A. Schaefer
About The Program

Music can be transformed in many ways and tonight's program offers interesting makeovers, changes, and alterations by the composer or the arranger.

In borrowing from Beethoven's *March in F*, Hindemith begins by quoting variants of his predecessor's melody, phrase by phrase. After a change to triple meter and a considerably transformed presentation of the theme, the scoring gradually increases and the movement ends with a full ensemble. The performance of Beethoven's original march for winds (this is the original instrumentation) and Hindemith's paraphrase is performed tonight as a set to allow the listener to compare the original with the transformation.

Grainger's own description of *Lincolnshire Posy* is "a bunch of musical wildflowers" based on folk songs he collected in Lincolnshire, England in 1905-06. Grainger retained the original flavor of the folk songs by strictly observing the peculiarities of performance by these "rural warblers." Masterful orchestration and primitive techniques such as parallelism and "free time" contribute to making this work a cornerstone in the wind band repertoire.

Dana Wilson states that the primary motivation in writing this piece was "to feature an exciting, yet often unsung, family of the wind ensemble." Starting from the dark with the light gradually intensifying, the piece is a jazz-inflected, flinty conversation among the percussionists and between them and the winds. The composer is a professor of composition at Ithaca College and has been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds, Buffalo Philharmonic, Voices of Change and the Netherlands Wind Ensemble.

*Propagula* is a botanical term that refers to the propagative parts of a plant, such as the buds or shoots. In this composition, the musical "buds" introduced in the opening section serve to spawn all of melodic ideas that follow. The piece may be described as a set of free variations consisting of eight sections with contrasting moods: theme, march, waltz, dirge, scherzo, fanfare, chorale and fugue. The composer was born in San Francisco and was a student of Darius Milhaud and Roger Sessions.

Rossini's relationship with the wind band was fleeting but research reveals some interest. During the summer of 1867 he was asked to judge the military bands of Europe in an attempt to name the world's best; however he was not able to complete the task due to failing health. This work was a gift of thanks from Rossini as the recipient of the Cavalier Great Cross of the Order of the Italian Crown. It was an honor he entertained with understated and whimsical pomp.
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<tr>
<th>Instrument</th>
<th>Players</th>
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<tr>
<td>Piccolo</td>
<td>Aimee Shorten</td>
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<tr>
<td>Flute</td>
<td>Becca Frost, Meaghan McTammany, Jocelyn Kraus, Sara Holmes, Tracy Kirschner, Maggie Gallagher</td>
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<td>Oboe/English Horn</td>
<td>Alicia Rockenhauser, Kathleen Michel, Margaret Westreich</td>
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<tr>
<td>Bassoon</td>
<td>Jillian Bushnell, Jennifer Micelli, Kristen Schussler</td>
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<tr>
<td>E-Flat Clarinet</td>
<td>Meaghan Garbay</td>
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<tr>
<td>Clarinet</td>
<td>Amanda Jenne, Julie Pacheco, Allegra Smith, Erin Grieder, Amanda Strickland, Kim Fleming, MarkWolocki, Alicia McMahon, Daniel Vesey, Sarah Leidy</td>
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<tr>
<td>Bass Clarinet</td>
<td>Matthew Gibson, Sarah Leidy</td>
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<tr>
<td>Alto Saxophone</td>
<td>Jason Bellott, Brett Fleury, Ian Michael Cruz, Gabriel Fadale, Carrie Piazza, Rob Flack</td>
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<tr>
<td>Baritone Saxophone</td>
<td>Tom Hauser, Steve Mathews</td>
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<tr>
<td>Bass Saxophone</td>
<td>Michael Furstoss</td>
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<td>Cornet/Trumpet</td>
<td>Alex Lee-Clark, Christine Gregory, James Covington, Christina Rosati, Christopher Post, Mike Conerty, Judson Hoffman, Alejandro Barnard-Papachrysanthou, Erin Alvey</td>
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<tr>
<td>Horn</td>
<td>Bryn Coveney, Tom Peters, Beth Roorda, Lori Roy, Brian Arnold</td>
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<td>Trombone</td>
<td>Alice Rogers, Rick McGrath, Emily Selman, Nicholas Kelly, Hank Currey, Patrick Bradley, Ryan Pangburn, Edward Swider</td>
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<td>Euphonium</td>
<td>Matt Feinberg, Aaron Rivkin, Jacqui Best, Justin M. Falvo, Greg Lewandowski</td>
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<tr>
<td>Tuba</td>
<td>Nicholas Gann, Diana Dodd, Alfred A. Hadinger, Alex Mitchell</td>
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<tr>
<td>String Bass</td>
<td>Xander Lott</td>
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<tr>
<td>Piano</td>
<td>Tracy Kirschner</td>
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<td>Timpani</td>
<td>Jason E. Taylor</td>
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<td>Percussion</td>
<td>Alison Hannah, Jason Hunt, Kaye Sevier, Colleen Clark, Nathan Guerin</td>
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