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# Family Weekend: Ithaca College Concert Band and Ithaca College Jazz Vocal Ensemble

Mark Fonder

Ithaca College Concert Band

Catherine Gale

Ithaca College Jazz Vocal Ensemble

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# Family Weekend:

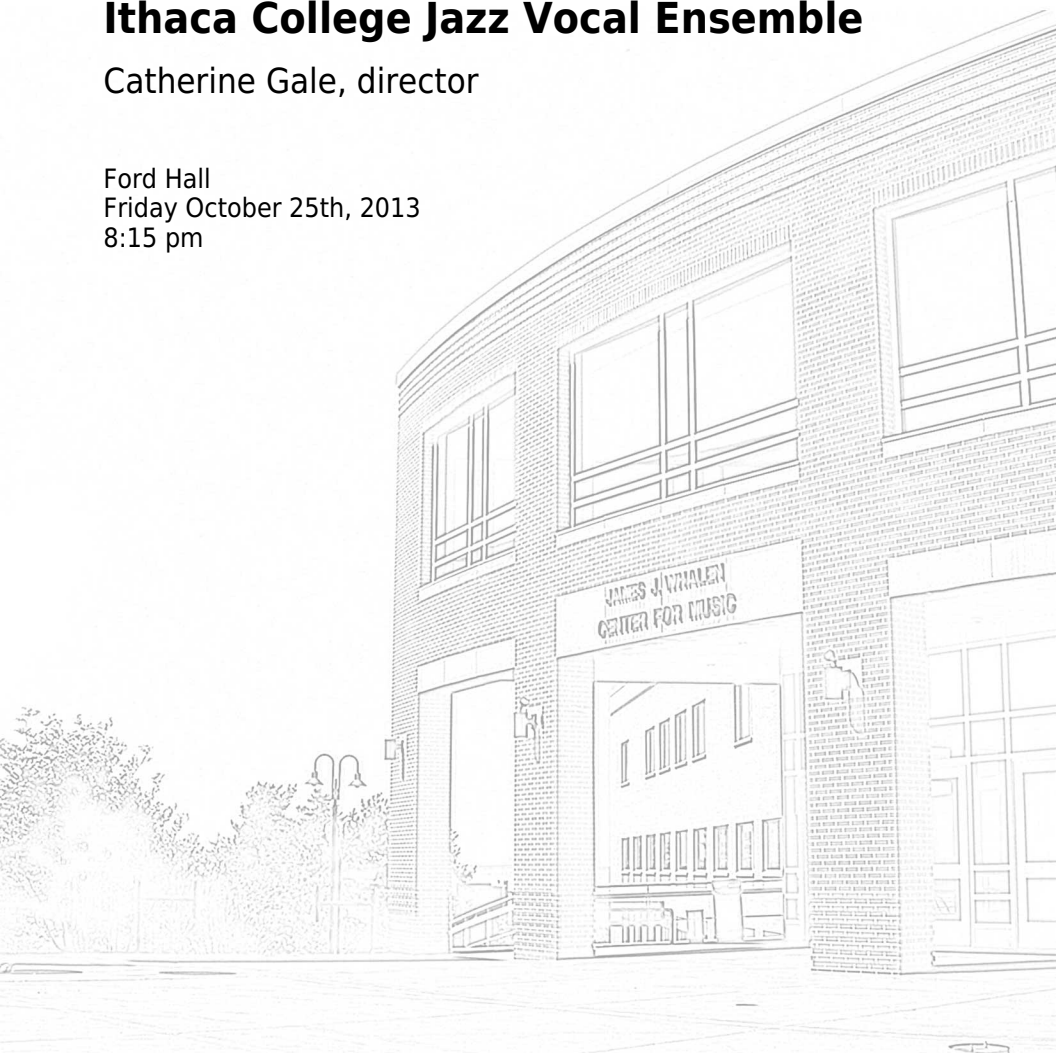
## Ithaca College Concert Band

Mark Fonder, conductor

## Ithaca College Jazz Vocal Ensemble

Catherine Gale, director

Ford Hall  
Friday October 25th, 2013  
8:15 pm



**ITHACA COLLEGE**

School of Music

# Program

Friday, October 25, 2013

## Ithaca College Concert Band Mark Fonder, conductor

Scenes from "The Louvre" (1966)

*The Portals*  
*Children's Gallery*  
*The Kings of France*  
*The Nativity Paintings*  
*Finale*

Norman Dello Joio  
(1913 -2008)

Sheltering Sky (2012)

John Mackey  
(b. 1973)

Victory at Sea (1954)

*Song of the High Seas*  
*Submarines in a Calm Sea*  
*Beneath the Southern Cross*  
*The Guadalcanal March*  
*The Sunny Pacific Islands*  
*The Approaching Enemy*  
*The Attack*  
*Death and Debris*  
*The Hymn of Victory*

Richard Rodgers  
Transc. by Robert Russell Bennett  
(1902-1979)

**Intermission**

**Ithaca College Jazz Vocal Ensemble**  
**Catherine Gale, director**

Just In Time (1956)

Jule Styne  
(1905-1994)

Knock Me A Kiss (1941)

Mike Jackson & Andy Razaf

So Nice - Samba de Verão (1964)

Music- Marcos Valle  
Lyrics- Paulo Sérgio Valle  
English lyrics- Norman Gimbel

Tea For Two (1924)

Vincent Youmans  
(1898-1946)

Autumn Leaves (1945)

Joseph Kosma & Jacques Prevert  
English Lyrics - Johnny Mercer

Everybodys Boppin' (1959)

Jon Hendricks  
(b. 1921)

## **Biographies**

### **Mark Fonder**

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.

## **Catherine Gale**

Catherine Gale is the director of the Ithaca College Jazz Vocal Ensemble, and has been directing the ICJVE & teaching jazz voice as a member of the Ithaca College jazz faculty since 2010. Since moving to Ithaca in 2008, she has sung with many groups in Central New York, including the Ithaca Jazz Quartet/Quintet, the Central New York Jazz Orchestra, and Walter White's "Small Medium @ Large."

For more than 15 years, she performed as a freelance singer in and around New York City, singing with a variety of groups including The Warren Vache Quintet, The Peter Deutchen Orchestra, Manhattan Sound, The Bronx Arts Ensemble and The Swing Mavens. Though much of her work is as a featured singer, Ms Gale has always been a fan of, and a performer in jazz vocal groups. She toured extensively with Swing Fever, and over the years has been a member of such groups as The Swing Syndicate, Lance Hayward Singers, New Voice of Hope, & Sharp Five. In addition to performing, Ms. Gale was on the faculty of New York University as a professor of jazz voice from 1998 to 2008.

Raised in a family of musicians, Ms Gale has been singing since age three. She attended Oberlin College, and completed her Bachelor of Music degree at Manhattan School of Music.

## Program Notes

This band version of 'The Louvre' is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965. The five movements of this suite cover the period of the Louvre's development during the Renaissance. Here themes are used from composers of that time. The band work was commissioned by Baldwin-Wallace College. There are five movements to the work and are primarily based on different ancient airs. The first movement serves as the introduction based on the title music of the film score. Movement two is a theme in variations based on the Renaissance tune, "Ronde and Saltarello." The third movement contains themes by composers Jean Baptiste Lully and Pietro Antonio Cesti. Movement four is based on the theme "In Dulce Jubilo" which Dello Joio used in his popular work "Variants on a Medieval Tune." The Finale is based on Albrici's "Cestiliche Sonate."

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended. The work itself has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant

melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original – his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

Although Richard Rodgers is remembered primarily for his Broadway successes with *Oklahoma*, *South Pacific*, *Carousel*, *The King and I*, and *The Sound of Music*, he was also highly respected for his work in ballet (*Slaughter on Tenth Avenue*) and television. *Victory at Sea* was a highly popular television production during the 1950s showing the Pacific theatre in World War II. The symphonic sweep of Rodgers's score captures the moods and variations of the war at sea in all its terror and emotion and adds a poignancy which neither camera nor words could convey. Robert Russell Bennett was Rodgers's long time collaborator and he scored this classic for band and it has delighted audiences for decades.



# Personnel

## Ithaca College Concert Band

### **Piccolo**

Christine Dookie

### **Flute**

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

### **Oboe**

Samantha Rhodes  
Jordan Rosas  
Colleen Maher

### **Bassoon**

Meghan Kelly  
Kailey Schnurman

### **E-flat Clarinet**

Michelle Schlosser

### **Clarinet**

Michelle Schlosser  
Kestrel Curro  
Jill Gagliardi  
Bryan O'Hearon  
Vivian Becker  
Mark Lam  
Brianna Ornstein  
Nicholas Alexander

### **Bass Clarinet**

Olivia Ford  
Carly Schnitzer

### **Alto Saxophone**

Christine Saul  
Alex Judge  
Junwen Jia

### **Tenor Saxophone**

Dan Felix  
Zachary  
Forlenza-Bailey

### **Baritone Saxophone**

Alec Miller

### **Cornet/Trumpet**

Alex Miller  
Brian Sanyshyn  
Stephen Gomez  
Michael Cho  
Alec Fiorentino  
Raymond Fuller  
Tyler Capalongo

### **Horn**

Robbie Oldroyd  
Elizabeth DeGross  
Jacob Morton Black  
Shannon O'Leary

### **Trombone**

Andrew Nave  
Matt Nedimyer  
Luke Kutler  
Kristin Jannotti  
Emily Pierson

### **Bass Trombone**

Noah Pomerselig  
Mitchel Wong

### **Euphonium**

Steven J. Wasco, Jr.  
James Yoon  
Erin Stringer

### **Tuba**

Jeffrey Stewart  
Chris Circelli  
Matthew  
Bailey-Adams

### **Timpani**

Gabriel Millman

### **Percussion**

Shannon Frier  
Nicole Dowling  
Lillian Fu  
Clare Iralu  
Jamie Kelly

## Ithaca College Jazz Vocal Ensemble

### **VOICES**

Rebecca Angel  
Piers Conway  
Kayla Dwyer  
Maris Krauss  
Ciara Lucas  
Hannah Martin  
Hayley Parker  
Brandon Schneider  
Ian Weise  
Derek Wohl

### **RHYTHM**

Piano - Patrick Young  
Drums - Will Sigel