5-1-2002

Concert: Ithaca College Concert Band

Ithaca College Concert Band

Mark Fonder

James Miller

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"It is my plan to build a school of music second to none."

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor
James Miller, graduate conductor

"The Sacred Band"

Le Premier Jour (1993)

Meditation from *Thais* (1894)

Featuring the Flute Studios of Wendy Mehne and Kelly Covert

Jericho Rhapsody (1939)

*Prologue*
*Roll Call*
*Chant*
*Dance*
*March and Battle*
*Joshua's Trumpets*
*The Walls Came Tumblin' Down*
*Hallelujah*

INTERMISSION

Hymn to Yerevan (1968)

Sol Solator (1999)

James Miller, graduate conductor

Gloriosa (1990)

*Oratio*
*Cantus*
*Dies Festus*

Ford Hall
Wednesday, May 1, 2002
8:15 p.m.
Program Notes

Throughout history, humankind's religions have used music generously to help deliver their messages of faith and inspiration. (One exception to be considered is the Taliban's fundamentalist interpretation of Islam that actually forbids music of any kind). Tonight's program provides a small sample of windband music inspired in some way by sacred scripture or belief. There is no real attempt to balance or represent every religion in doing this. Rather, it is an attempt to provide for the listener some basis from which to compare common features. So many of history's wars and conflicts even today have as their basis some disagreement due to religion. With that disagreement comes persecution. If it is true that all great religions share some form of the principle "treat others as you would like to be treated," perhaps the different harmonies blending tonight could represent our efforts of tolerance toward others. Peace.

In *Le Premier Jour* (The First Day), Swiss composer Jean Balissat took inspiration from the poetic description of the first day of creation in Genesis, in order to express the call that rises from the depths of the abyss towards the light. "In the beginning, God created the heaven and the earth. And the earth was without form and void; and darkness was upon the face of the deep. And the spirit of God moved upon the face of the waters. And God said: "Let there be light!" and there was light. And God saw the light, that it was good; and God divided the light from the darkness. And God called the light Day and the darkness Night. And the evening and the morning were the first day." According to the composer, this composition may be considered a descriptive symphonic movement as well as a song of hope.

Jules Massanet was a child prodigy and was accepted into the Paris Conservatory at the tender age of 11. His honors include being the youngest member ever elected to the Académie des Beaux Arts and receiving the Prix de Rome at age 21. Thais is the most popular of Massenet's numerous operas. The scene is set in 4th Century Egypt and tells how the monk Athenel converts the courtesan Thais to Christianity. Dramatic conflict arises when, after Thais becomes a nun, Athenel loses his heart to her and hence his own soul. Originally an intermezzo for solo violin, harp and strings to be played between the first and second scenes, this arrangement features the flutists of Ithaca College surrounding the audience accompanied by the Concert Band.

*Jericho Rhapsody* was composed for the Pennsylvania Music Educators Association at the request of George S. Howard (Conway Band School
In this work, Gould uses jazz rhythms and chords, antiphonal trumpets, and heavy percussion to emphasize the various programmatic sequences in the familiar Old Testament story of Joshua at Jericho. Gould, a Pulitzer Prize-winning composer, championed serious compositions for the windband and revolutionized writing for winds to achieve a variety of tone colors. This composition shows influences from George Gershwin who was among the first composers to use jazz and the Negro spiritual in his original concert music.

The ancient city of Yerevan, at the foot of majestic, towering Mount Ararat, is the home of Armenians who found refuge there from many religious pogroms. The music, composed in the ancient fifth mode (kim-tza) of the Armenian Church, is in Sharagan or Armenian hymn style. A solemn contrapuntal motet expresses sorrow, strength, and spiritual resurrection. A middle section, in free rhythmless chaos of bells and roaring trombones, celebrates a dauntless defiance of tragedy. The solemn counterpoint returns, heroic and triumphal. Alan Hovhaness is an American-born composer and organist and has written works for almost every conceivable combination including a work for orchestra and pre-recorded songs of whales. Virtually all of his compositions have religious connotations to some degree.

Religious devotion paid to the sun either as a deity or as the symbol of a deity was a common phenomenon. Sun worship was practiced by the Iroquois, Plains, and Tsimshian peoples of North America and reached a high state of development among the Native Americans of Mexico and Peru. The sun was also a Hindu deity, regarded as maleficent by the Dravidians of southern India and as benevolent by the Munda of the central parts. The Babylonians were sun worshipers, and in ancient Persia worship of the sun was an integral part of the elaborate cult of Mithras. The ancient Egyptians worshiped the sun god Ra. In ancient Greece the deities of the sun were Helios and Apollo. Sun worship persisted in Europe even after the introduction of Christianity, as is evidenced by its disguised survival in such traditional Christian practices as the Easter bonfire and the Yule log on Christmas. *Sol Solator*, translated, Sun, the Comforter, describes the reflection of the sun's path reflecting on the water at sunset to the eyes of the beholder. The composer incorporates a phrase from the Shaker melody "Tis a Gift to Be Simple" as a gesture to remember a lost friend.

Regarding *Gloriosa*, Ito has interwoven Latin chants and traditional Japanese folk songs sung by early 17th century Japanese *Kirishitan* (Christians) to depict the plight of believers who, in the face of death and despair, exhibited valor, endurance and strength. Ito's work is symbolic of any religious persecution. The first movement, a Gregorian
Chant theme and 13 variations in the form of a chaconne represents the journey that believers take. It is marked by contrasts of the sinister ruthlessness of persecution and undying faith. The second movement, based on a corrupted form of chant by Saint John, is a song becoming ever closer to that of a secular folk song. The final movement is based on a transformed melody of the folk song *Nagasaki Bura-Bura Bushi*.

**Flute Personnel**
Lauren Avellino  
Nikki Barnum  
Cari Chapin  
Krista Donough  
Kim Kather  
Heidi Kolb  
Leslie Kubica  
Kristina Little  
Gwendolyn Mathis  
Wendy Mehne  
Tamara Nelson  
Elaine Olchesky  
Elena Pardo  
Melody Parker  
Lisa Phillips  
Kim Setteducati  
Carla Strauss  
Jen Trimble  
Danill Zayets
ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

**Piccolo**
Elaine Olschesky

**Flute**
Elena Pardo
Kim Setteducati
Kristina Little
Nikki Barnum
Carla Strauss
Krista Beth Donough
Emily Liu
Sherri Feldman

**Oboe/English Horn**
Ann-Marie Amedro
Devon Young
Cassie Winterhalter

**Bassoon**
Jessica Shore
Mandi Jacobson

**Clarinet**
Diana Hall
Jeanette Korinis
Janel Rao
Jessi Tranter
Zachary Stamler
Sara DelVillano
Ben Smith
Amy Johnson
Allison Holst-Grubbe
Roger Custer

**Bass Clarinet**
Pamela Goodison

**Contrabass Clarinet**
Amy Johnson

**Soprano Saxophone**
Jacob Hardesty

**Alto Saxophone**
Jacob Hardesty
Adam Ramsay
Jennifer Klauda
Megan Sullivan

**Tenor Saxophone**
Michael Furstoss

**Baritone Saxophone**
James Maxson

**Cornet/Trumpet**
Jason D. Hess
Jeffrey A. Hoffman
Aaron Evans
William Hall
Kellee Koenig
Michael Treat
Bram Tobey
Dan Richards
Michael J. Rostafin
Jonathan Leiman
Ian Rafalek

**Horn**
Kara Pangburn
Kaitlyn Hamilton
Maria Fulgieri
Lindsey Keck
Andrew Smith
Julia Burton
Audrey Johnson

**Trombone**
Christopher DeGraw
Justin Friedman
James Darling
Scott Cho
Andrea Shaut
Sarah Paradis
Daniel Michael Whittemore
Francis Ring Cook

**Euphonium**
Alex Friedman
Ryan C. Banda
Matt Bufis

**Tuba**
Aaron R. Vogel
Lesley A. Bannister
Bryan Lewis

**Timpani**
Nicholas Galante

**Percussion**
Heather Thorn
Alyssa Cadwalader
Katie A. Jurewicz
Taryn Lott
David Martin
Larissa Venzie
Kristen Weiskotten

**String Bass**
Josef Lorenz