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Concert: Ithaca College Concert Band

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Mark Fonder

Kevin Peters

Deborah Martin

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Ithaca College Concert Band

Mark Fonder, conductor
Kevin Peters, graduate conductor
Deborah Martin, guest artist

"The Art of Re-Gifting"

Ford Hall
Wednesday October 10th, 2012
8:15 pm
Program

Ithaca College Concert Band
Mark Fonder, Conductor
October 10, 2012

Praetorious Suite (1977)
  Courante
  Spagnoletta
  Gavotte
  Volte

Fêtes Lointains (2009)

Bach’s Fugue à la Gigue (1928)

Intermission

Symphony No. 1 (1986)
  I. Dancing Day

Blithe Bells (1931)
  Free Ramble on a theme by J.S. Bach

Variants on a Mediaeval Tune (1963)

This concert is being webstreamed at http://www.ithaca.edu/music/live
About the Program

Throughout history composers have borrowed ideas and themes from other composers. They repackage them with their own creative ideas. This concert is a sampling of this practice.

Michael Praetorius (1571-1621) is possibly best remembered for the song "Lo, how a Rose ere Blooming." During his lifetime however, he was revered as an excellent organist and the composer of over 1000 sacred works. He was also a musicologist; his *Syntagma Musicum* remains our chief resource for knowledge of the Renaissance musical instruments of the day. The source of the music for this suite is *Terpsichore* (1612), the only known secular work by the master. Illinois composer Jan Bach skillfully readapted and arranged Praetorius's for band.

The *Courante* is of Italian origin with quick triple rhythms. The *Spagnoletta* was a Spanish dance in triple meter. Interestingly, all extant examples of this dance begin with the same melody in the first three measures. The *Gavotte* was such a popular dance that it survived as part of many instrumental suites of the Baroque era composers, notably J.S. Bach. The concluding *Volta* was a dance from Provence. In its time it was considered lewd and suggestive because, unique among the dance of the time, the couples actually embraced. (Louis XIII actually banned the dance from the French court for this reason).

Osaka is one of the largest cities in Japan, having a great cultural and historical heritage. Though this piece was written to celebrate the great city, Goto avoided conventional expressions of celebration so that the audience might consider that joy and sadness can and do coincide. In fact, some celebrate and others feel sad particularly around war. Here the audience observes the "music of celebration" from a distance, beyond solemn melodies and bells of mourning. Seeking celebratory examples from a world far removed, Goto borrowed from two festive pieces, *Canzon No. 2* (1597) by Giovanni Gabrieli and "Fêtes," the second movement of *Nocturnes* (1899) by Claude Debussy. While the lament predominates musically, it has no specific meaning. It is simply and sorrowfully expressed, while the festive music chaotically
surges forth with simultaneous dissimilar rhythms and tonalities.

Yo Goto is recognized as one of the leading composers and educators in the field of wind and percussion music in the United States and Japan. He is currently the executive director of Japan Academy of Wind Music.

In December of 1927, English composer Gustav Holst received a request from the BBC to compose a 12-15 minute work in one movement for military band. The work fulfilling that request would be *Hammersmith*, op. 52. But Holst, who had not written a note for military band since revising his own *Second Suite in F* in 1922, wanted to do a “warm-up” first. Holst chose an organ fugue, *Fugue in G Major* (BWV 577) from Preludes, Fugues, Fantasias and Other Pieces in Book III of the *Organ Works: Bachgesellschaft*. For centuries it was thought this fugue was an early Bach work but today that claim is considered to be spurious. Truth be told, no one knows exactly who originally wrote the fugue but in Holst’s day, it was attributed to Bach. Holst himself included Bach’s name in the title and it was published for both military band and orchestra. The orchestral arrangement likely has seen more performances but Holst stated the band version is far richer and more effective. He completed the work in 1928 and it premiered with the BBC Wireless Military Band broadcasting through the UK. It was deemed an immediate hit and received a record postal response from listeners.

Joseph Downing, professor of music at Syracuse University, has composed for orchestra, band, and a variety of other media. His compositions often combine traditional sounds with contemporary compositional techniques. *Symphony for Winds and Percussion* was part of Downing’s doctoral project at Northwestern University and subsequently won the ABA/Ostwald award. *Dancing Day*, the first movement of the symphony, contains passages that “seem to be inspired by Charles Ives.” The playful combination of sonorities and close harmonies transform a simple melody into a complex challenge for the listener. The trio (slow) section of this movement features the saxophone section playing a beautiful chorale by Ludwig Krebs (1713-1780), a student of J.S. Bach. The interjections and dissonance provided by the brass and percussion transform this simple choral into something more complex. The movement seemingly ends as it began; however,
the careful listener will hear the upper woodwinds layer the trio chorale melody on top bringing the movement to a rousing conclusion.

Australian-born Percy Grainger was one of the modern wind band’s first champions. He thought nothing of adding choirs of saxophones, numerous “tuneful” percussion and a full family of clarinets to the staid military band instrumentation. In doing so he demonstrated the depth of tone colors available to composers. He dabbled in folk music and music from the Renaissance. He experimented with mechanical music. He was a restless musician constantly shocking the cultivated concert-goer. Bach purists would initially wince at Grainger’s paraphrase on “Sheep May Safely Graze” from Cantata BWV 208 *Was mir behagt*. But, soon they realized it showed a profound understanding and respect of that greatest of Baroque composers. It was originally scored for 15 or more undefined instruments according to availability and taste. Robert Jager transcribed it for modern concert band.

*In Dulce Jubilo* is among the oldest and most famous songs which combined both Latin and vernacular texts. The tune itself first appeared in manuscript around the year 1400. It has been a source of inspiration for many composers, among them J.S. Bach. American composer Norman Dello Joio was inspired by it to compose this set of variations. They consist of a brief introduction, the theme and five “variants” which send the mediaeval melody through five true metamorphoses, strongly contrasting in tempo and character, and utilizing the possibilities of the band to the highest degree. Dello Joio was an accomplished organist and wrote many choral and orchestral works before tackling this, his first original work in the band medium, in 1963. Since that time he has written numerous successful works for the band repertoire including *Scenes from the Louvre, Satiric Dances*, and *Fantasies on a Theme by Haydn*. 
Personnel
Ithaca College Concert Band

Piccolo
Nicole Murray

Flute
Emily Nazario
Krstyn Geddes
Chrysten Angderson
Kaitlin Schneider
Elizabeth Suttmeier
Jillian Francis
Stacey Yazo
Jennifer Pham

Oboe
Hannah Cerezo
Catie McGovern
Alyssa Smith

English Horn
Catie McGovern

Bassoon
Stanley Howard
James Smith

Clarinet
Justine Call
Megan Belansky
Nastassia Dotts
Ryan Pereira
Cara Kinney
Steven Dewey
Miranda Schultz
Michael A. Tate
Jenna DiMento
Jacqueline Burd
Matthew Recio
Morgan Eschenheimer

Bass Clarinet
Laura Hill
Steven Dewey

Alto Saxophone
Christopher Miley
Wenbo Yin
Kelsey Melvin
Junwen Jia
Charlie Knight

Tenor Saxophone
Alec Staples
Daniel Felix

Baritone
Katherine Herrle
David DeHority

Cornet/Trumpet
Nathanial Sodeur
Matthew Allen
Kaitlyn DeHority
Colin Johnson
Kevin Cope
Mason St. Pierre
Audrey Baron
Christopher Walsh
Alec Fiorentino
Mark Farnum
Jonathan Tompkins
Tyler Campolongo
Michael Cho
Lauren Marden

Trombone
Chad Von Holtz
Stephen Meyerhofer
Riley Goodemote
Andrew Tunguz-Zawislak
T.J. Schaper
Kiersten Roetzer
Matthew Gillen
Matthew Sidilau

Bass Trombone
Paul Carter

Euphonium
Katie Pfeiffer
Danielle Wheeler
Joseph Calderise

Tuba
Kevin Kozik
Ryan Hart
Nicole Kukieza
Andrew Satterberg
Cristina Slatos

String Bass
Kate Corcoran

Keyboards
Joseph Calderise

Timpani
Jonathan Keefner

Percussion
Rose Steenstra
Melanie Case
Taylor Katanick
Tom Smith
Jason Staniulis
Corinne Steffens
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 and is Interim Chair 2012-2013. 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, Germany, Japan, Canada, China, Italy, Singapore, Slovenia, 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

October
11 - Hockett - 8:00pm - Enduring Masters: Dick DeBenedictis
11 - Ford - 8:15pm - Symphonic Band (Webstreamed at www.ithaca.edu/music/live)
12 - Hockett - 3:00pm - Roberta Peters Masterclass: Nedda Casei
12 - Ford - 8:15pm - Chamber Orchestra
13 - Ford - 8:30pm - Choral Reunion (Webstreamed at www.ithaca.edu/music/live)
14 - Ford - 4:00pm - Symphony Orchestra (Webstreamed at www.ithaca.edu/music/live)
15 - Ford - 8:15pm - African Drumming and Dance Ensemble
16 - Ford - 8:15pm - Wind Ensemble (Webstreamed at www.ithaca.edu/music/live)
22 - Hockett - 7:00pm - Composition Premieres
25 - Ford - 8:15pm - Percussion Ensemble
28 - Hockett - 5:00pm - Jaekook Kim, tenor
29 - Nabenhauer - 8:15pm - Octubafest Solo Recital
30 - Hockett - 8:15pm - Ithaca Brass
31 - JJWCM - 6:00pm - Healthy Living For Musicians
31 - Hockett - 8:15pm - Tuba Ensemble

November
2 - Ford - 8:15pm - Family Weekend: Concert Band and Jazz Vocal Ensemble (Webstreamed at www.ithaca.edu/music/live)
3 - Ford - 4:00pm - Family Weekend: Symphonic Band and Jazz Ensemble (Webstreamed at www.ithaca.edu/music/live)
4 - Ford - 1:00pm - Family Weekend: Choral Concert (Webstreamed at www.ithaca.edu/music/live)
5 - Hockett - 7:00pm - Faculty Showcase (Webstreamed at www.ithaca.edu/music/live)
7 - Hockett - 6:00pm - “On the Edge” Masterclass with Jean Kopperud
8 - Hockett - 8:15pm - Alan Huckleberry, piano masterclass
9 - Hockett - 3:00pm - Alan Huckleberry, piano pedagogy lecture
10 - Ford - 7:00pm - Choral Composition Festival
11 - Hockett - 4:00pm - Susan Waterbury, violin Charis Dimaras, piano
11 - Ford - 7:00pm - Taylor Braggins, soprano
12 - Hockett - 7:00pm - Composition Premieres
13 - Hockett - 7:00pm - Flute Choir
13 - Iger - 8:15pm - David Rakowski, Husa Visiting Professor, lecture
14 - Hockett - 8:15pm - Contemporary Chamber Ensemble