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Concert: Ithaca College Concert Band

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Mark Fonder

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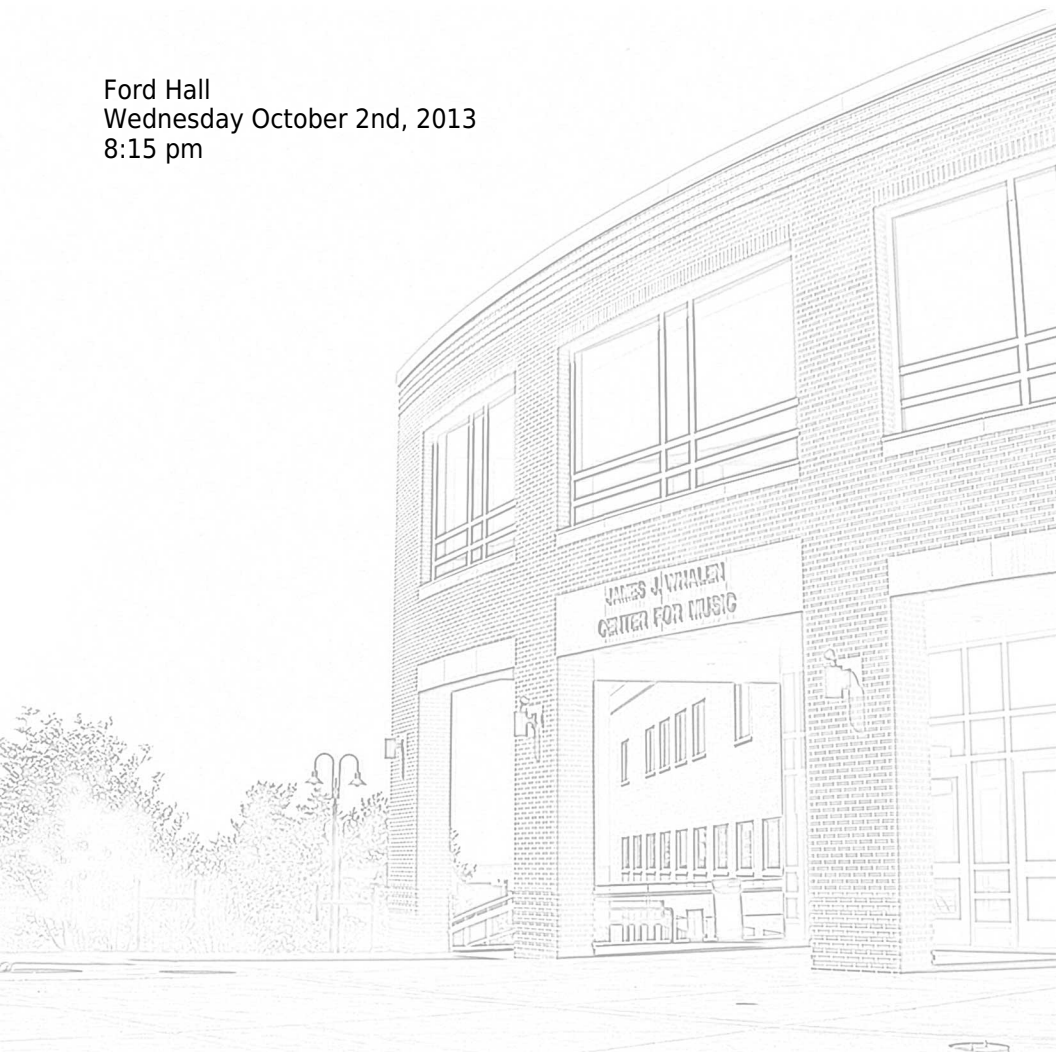
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Ithaca College Concert Band

"Pack your Bags!"

Mark Fonder, conductor

Ford Hall
Wednesday October 2nd, 2013
8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Concert Band
Wednesday, October 2, 2013
Mark Fonder, conductor
Corey Seapy, graduate conductor

Blue Lake: Overture for Concert Band (1971) John Barnes Chance
(1932-1972)
6'
Corey Seapy, graduate conductor

Sounds of the St. Lawrence (2008) Philip Sparke
(b. 1951)
14'
Lento; Molto Vivo
Molto Lento
Lento; Vivo

Intermission

Tails auf dem Vood Viennoise (1993) Bill Connor
(b. 1949)
22'
Cemetery
Dawn Assault
Just Retribution

Romanian Overture (2007) Thomas Doss
(b. 1966)
9'

About the Program

John Barnes Chance was a gifted American composer best known for his Ostwald-winning *Variations on a Korean Folk Song*. He wrote *Blue Lake: Overture for Concert Band* for the Blue Lake Fine Arts Camp in Twin Lake, Michigan. This vibrant piece is derived entirely from its opening motive: a dotted, syncopated figure heard immediately in the horn. Chance manipulates and develops this motive freely, altering rhythmic groupings to form patterns (3+3+2, for example) that completely obscure the common time meter. The first section, marked 'con slancio' (with impetuosity or enthusiasm), features constant rhythmic drive and conversational alternation between voices before giving way to a waltz. Triple meter is overt in this central section, which begins peacefully before transitioning from the ballroom to the circus. The third and final section of the overture recalls the first, with the addition of a grand, expansive melody scored for tutti brass over a woodwind ostinato.

Subtitled A Quebec Folk Song Suite, Philip Sparke wrote *Sounds of the St. Lawrence* as a result of a commission marking the 400th anniversary of the 1608 founding of Quebec City in Canada. All three movements of this suite use different settings of the evocative *Là-haut sur ces montagnes* as an introduction and are then based on two popular folk songs. The first movement uses *Veillée rustique* and *Petit Jean*, the second uses *À la Claire fontaine* and *Vive les matelots* and the third is based on *C'est l'aviron* and *Au cabaret*. Philip Sparke was born in London and studied composition, trumpet and piano at the Royal College of Music.

Regarding the program's third work, composer Bill Connor wrote: "As kids we galloped round the playground, giggles effervescing in time to our feet pounding through days still clothed in the legacy of the recent World War. In our bomb sculpted heroic world, ten years and more after the cessation, play was still peppered with feigned German accents in moronic Pidgin English. The poor German master (an Irish man from Wexford) was dragged to the edge of despair by us horrible little tykes. One day the enlightened chap had a brainwave!.....play 'em some German music.....the only available disc (78 rpm) was, "Tales from the Vienna Woods " ...but no matter, same language, from some part of the collapsed continent. We decided that it should be introduced in "German".....".....tales von ze voods von Vienna Sir....." shouts I..... "stupid little boy!" Shouts he, " Aus Dem! Aus Dem! Aus Dem! " and thirty seven snotty-nosed juvenile parrots knock Strauss off his "German" perch with East London accents, fingers under the nose rigid arms reaching skywards in Nazi salutes; Aus Dem! Aus Dem! and "aus dem" reflections some thirty years later, sat in the woods near Mahler's grave outside Vienna (Grinzing Cemetery).....toying with the notion of Mahler's response to the etching of animals carrying the body of the hunter (3rdmov 1st Symphony - Woodcut after a drawing of Moritz von Schwind "How the animals buried the Hunter") and my abhorrence of blood pursuits.....an idea modifies..... thoughts on the arrogance and hedonism of our species....Homo Sapiens.....Wise?"

I. Cemetery

Vienna, sometime when,
THE wood, the famous one,
A brooding silence.....
A silence seeped in echoes
Of an imagined palpable past
And there, at the foot of Gustav's grave,
A tail;
A solitary tail
Blooded at the root
A natural icon out of balance in the solicitous silence
(he listens to a distant timeless event)
'Til the beaters come
crashing from communal memory
Flushing a prey
aus dem vood Viennoise

II. Dawn Assault

There once was a day that brightly dawned
And spawned
Some chaps!
Some chaps and some other chaps
And these same chaps.....carried things.....
And on that day that brightly dawned
These same chaps that carried things
lifted the things that were carried
.....and then it happened.....
A fiery shout!! as unstoppable as any shout ever shouted!!!
and on that day that brightly dawned
many were knocked down!...knocked down....to rise no more

III. Just Retribution

*In the depths of the wood,
On the periphery of vision
Australopithecus nudges Homo Erectus
Sullen, unsure, reaching out to...
Neanderthal across the track of time who assumes
That look, subjugated, millennia long.
And cupping his monstrous brow against a distant dawn
Stares beyond the stand of scant experience
To the open plains
And there, at the ring of humanity's accretion
Silhouetted against the rising sun;
Sapiens Sapiens
With backward twisted neck and eclipsed gloat
On the edge of something magnificent
Extends the finger, turns
To tramp and fashion an ever-widening path
Avariciously serenading a schizoid future
With reckless imagination and devious eloquence
Ravages and routs
Herds and hustles
Expedient, hedonistic, devoid of consequence
Dragging all to a final fall
And an unconcerned infinite silence*

The Harmoniemusik Balzers of Liechtenstein commissioned *Romanian Overture* in 2005. But before Thomas Doss wrote the work, he did intensive research and collected numerous folksongs from all regions of Romania. The specific performance practices including ornaments, glissandi, and quarter tone alterations are often improvised and Doss kept this influence throughout the rhapsodic nature of the work. After the spirited dance number that opens the overture, a more mystic landscape is established via a *Doina* (prayer) and a *Bocet* (elegy). The work ends with authentic Romanian wedding music.

Personnel

Ithaca College Concert Band

Piccolo

Christine Dookie

Flute

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

Oboe

Katie Jessup
McDermott
Samantha Rhodes
Jordan Rosas
Colleen Maher

English Horn

Samantha Rhodes

Bassoon

James Smith
Kailey Schnurman

E-flat Clarinet

Michelle Schlosser

Clarinet

Justine Call
Michelle Schlosser
Matthew Recio
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
Zach Forlenza-Bailey

Baritone Saxophone

Alec Miller

Cornet/Trumpet

Matt Allen
James Rose
Alex Miller
Brian Sanyshyn
Stephen Gomez
Michael Cho
Alec Fiorentino
Raymond Fuller
Tyler Capalonga

Horn

Robbie Oldroyd
Elizabeth DeGroff
Jacob Morton Black
Shannon O'Leary

Trombone

Benjamin Allen
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

String Bass

Lindsey Orcutt

Keyboards

Jennifer Pham

Timpani

Gabriel Millman

Percussion

Shannon Frier
Nicole Dowling
Lillian Fu
Clare Iralu
Jamie Kelly

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 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*, *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.

