2-27-2003

Concert: Ithaca College Concert Band

Ithaca College Concert Band

Mark Fonder

Kevin Zamborsky

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Recommended Citation
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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
Kevin Zamborsky, graduate conductor

"1960s Wind Band Classics"

Jubilee Overture (1960)  Michael Hennagin
                      (b. 1936)

Variations on a Korean Folk Song (1965)  John Barnes Chance
                                          (1932-1972)

The Leaves are Falling (1964)  Warren Benson
                               (b. 1924)

INTERMISSION

Fantasies on a Theme by Haydn (1968)  Norman Dello Joio
                                     (b. 1913)

Theme
   Fantasy I: Lo Stesso Tempo
   Fantasy II: Adagio
   Fantasy III: Allegro, Molto Spiritoso

Elegy for a Young American (1964)  Ronald Lo Presti
                                  (b. 1933)

Kevin Zamborsky, graduate conductor

Armenian Dances (Part I) (1969)  Alfred Reed
                                 (b. 1921)

   Tzirani Tzar (The Apricot Tree)
   Gakavi Yerk (Partridge’s Song)
   Hoy, Nazem Eeem (Greetings, my Nazan)
   Alagyaz
   Gna, Gna (Go, Go)

Ford Hall
Thursday, February 27, 2003
8:15 p.m.
About the Program

The repertoire of the wind band received its first major infusion of original literature during the Post World War II era (1945-1959). Composers such as Morton Gould, Vincent Persichetti, William Schuman, and Howard Hanson forged the trail. But it was during the 1960's that H. Robert Reynolds stated, "the role of the band is gradually shifting from a provider of 'situational' music (football games and graduation) to a medium primarily for the performance of music of aesthetic worth." The literature of the wind band was coming of age. Tonight's concert provides an opportunity for the performers and the audience to experience some of the compositions that helped establish the band repertoire of the 1960s. It was a tumultuous and important time for the nation, coping with the assassination of a president, civil rights and Vietnam War dissent and the landing of astronauts on the moon. It was also an era when huge amounts of government money were being pumped into educational programs. This was to counteract the impression that American education had fallen behind the Soviets, who launched the Sputnik satellite in 1958. Many of the composers represented tonight wrote their music while being sponsored by some sort of governmental program.

Michael Hennagin studied with Darius Milhaud and Aaron Copland. He was active as a composer in the schools as part of the government funded Contemporary Music Project and Young Composers Project of the 1960s. It was during his work with the Detroit schools that Jubilee Overture was written. The use of the perfect fourth interval within the harmonies and numerous meter changes are hallmarks of the era and Hennagin uses both with particular skill. Dedicated to the Kansas State Teachers College Symphonic Band, it is an exuberant and fresh sounding work even today.

The prestigious Ostwald Composition Prize was awarded to John Barnes Chance for his Variations on a Korean Folk Song. The work is in six sections. The opening pentatonic theme is followed by six distinct variations. Variation One features percussion and woodwinds in a unique conversation. Variation two is quiet and serene with the original melody, now inverted, played by solo oboe. The third variation is a fast march and the fourth is broad and solemn. The fifth variation is more involved with various sections of the band playing one of the two phrases heard in the opening theme. The theme, also known as "Arihrang," is sung by a woman who does not want the man she loves to leave her.
Former Ithaca College faculty member Warren Benson was a composer-in-residence at Ithaca College when he wrote *The Leaves are Falling*. Commissioned by Kappa Gamma Psi National Music Fraternity, this significant composition is based on the chorale, *Ein feste Burg* and was motivated by a poem, "Herbst" (Autumn) by Rainer Maria Rilke. Benson felt the band's repertoire at that time lacked music of an unbroken stretch such as the orchestra's numerous tone poems. He contemplated a composition that would last longer and take more time to get to a climax. The physically challenging long phrases were designed to psychologically increase the intensity of the work that ultimately described the emotional trauma he felt after President John F. Kennedy's assassination.

Alfred Reed based his two-part Armenian dance suite on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of the Armenian classical music. Part I heard tonight is an extended rhapsody built upon five different songs, freely treated and developed in terms of the growing colors afforded the wind band.

*Elegy for a Young American* was dedicated to the memory of President John F. Kennedy. The Indiana University Wind Ensemble premiered the work the year it was written. Except for a 10-measure allegro near the end, the tempo of the entire work is a slow adagio. Contrast and balance are achieved by solo instruments alternating with small sections of instruments and the full ensemble. The piece's composer, Ronald Lo Presti, was one of many composers of that era sponsored by a Ford Foundation composer-in-residence grant.

Composer, organist and baseball player of professional standards, Norman Dello Joio is descended from three generations of Italian organists. A student of Paul Hindemith at Yale, Dello Joio is well established as one of the most lyrical composers of his era. *Fantasies on a Theme by Haydn* was commissioned by the Michigan School Band and Orchestra Association and was dedicated to Leonard Falcone at his retirement as director of bands at Michigan State University. The three movements are a constantly varied examination of Haydn's basic idea. The bubbling humor of the first and third fantasies flank a second which is intensely lyric.

Program notes by Norman E. Smith and Mark Fonder
ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

Piccolo
Tiffany Desmond

Flute
Lauren Avellino
Lisa Phillips
Heidi Kolb
Michelle Casareale
Melissa Weirzbowski
Amanda Zawadski
Soyun Kil

Alto Saxophone
Allison Drumgold
Rocco Carbone
Nolan Camp
Jared J. Smith

Tenor Saxophone
Michael Buckley
Christine Kothe

Baritone Saxophone
Tim Rosenberg

Oboe/English Horn
Whitney Doorman
Cassie Winterhalter
Jessica Willett
Nicole Zawada

Cornet/Trumpet
Kristen Meyers
David VanGelder
Greg Harris
Kevin Byrne
James Sanderson
Katie Clemmens
Abbey Clark
Ian Rafalak

Bassoon
Nicole Kosar
Jennifer Meyers

Horn
Karl Siewertsen
Lynda De Witt
Kara Pangburn
Matthew Beale

Clarinet
David Minot
Caryn Poulin
Ben Smith
Heidi Miller
Jennifer Coleman
Meghan McNamara
Kris Williamson
Jessica Shaw
Amy Johnson
Jessi Tranter
Christy Voytko

Trombone
Beth Biersdorf
Andrea Shaut
Jeff Ball
Sarah Paradis
James Darling
Dan Whittemore
Emily Selman
Cass Barbour

Bass Clarinet
Larry Whitney

Soprano Saxophone
Rocco Carbone

Tuba
William Plenk
Diana Dodd

String Bass
Patrick O’Connell

Timpani
Nicholas Galante

Percussion
Patrick Roland
Alyssa Cadwalader
Katie Jurewicz
Taryn Lott
Ryan Socrates
Kristen Wieskotten
Billy Chou