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Concert: Ithaca College Concert Band

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Mark Fonder

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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
Randie Blooding, narrator

Divertimento for Winds and Percussion (1994)

*Exaltation*
*Follies*
*Remembrance*
*Salutation*

From the Delta (1945)

*Work Song*
*Spiritual*
*Dance*

A Movement for Rosa (1992)

INTERMISSION

The Red Back Book (ca. 1907)

*The Cascades*
*Ragtime Dance*

American Guernica (1982)

Lincoln Portrait (1942)

Randie Blooding, narrator

Roger Cichy  
(b. 1956)

William Grant Still  
(1895-1978)

Mark Camphouse  
(b. 1954)

Scott Joplin  
(1868-1917)

Adolphus Hailstork  
(b. 1941)

Aaron Copland  
(1900-1990)

Ford Hall Auditorium  
Wednesday, February 25, 1998  
8:15 p.m.
PROGRAM NOTES

Since February is Black History Month it is appropriate that the Ithaca College Concert Band observes and studies the history of African Americans through music. Composers can be inspired to write music because a culture, event or circumstance so moves them. All of the music in tonight's concert was either written by black composers or was inspired directly by circumstance relevant to the African American experience. For many people, no topic in America's cultural history is more sensitive than race relations. The purpose of our performance is to create an opportunity for each individual to listen to these selections and think about the composers' messages. As we strive to understand all points of view, perhaps it is through art we can see with the most intense clarity.

Divertimento for Winds and Percussion was written as a tribute to three American composers who shared a common interest: Aaron Copland, Leonard Bernstein and George Gershwin were each intrigued with jazz, and each incorporated elements of the idiom into his own music. Roger Cichy became interested in Bernstein's writings on the influence of African American music and the effects of jazz on the works of Copland and Gershwin. He has used the musical notes C (Copland), B (Bernstein), and G (Gershwin) to form the nucleus for much of the thematic and harmonic material in this work. The jazz idiom of the blues (flatted third, fifth and seventh intervals of the scale) and syncopated rhythms are used throughout.

Known as the "Dean of Negro Composers," William Grant Still described From the Delta as "a first attempt to express in music the romance of the Delta country in my native state of Mississippi." Although grounded in a folk style, all three movements of this suite are original. Still initially pursued medical studies as a young man, but turned toward the study of music. His principal teachers were George Chadwick and Edgard Varese.

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950s and 1960s. A Movement for Rosa contains three contrasting sections. Section I evokes Rosa's early years to 1932. Section II portrays years of racial strife and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, We Shall Overcome, foreshadowed in earlier sections, is heard in its entirety near the end. The works final measures serve as an ominous reminder of racism's lingering presence in modern American society. Camphouse writes, "Throughout our nation's history we have glorified various heroes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant."

The period orchestrations of eight piano rags by the great black composer Scott Joplin were arranged by a person or persons unknown in the early twentieth century and were collected in a book originally titled Fifteen Standard High Class Rags (known affectionately as the "Red Back Book"). Theater pit
orchestras and dance bands performed these rags until their popularity waned after World War I. It wasn't until 1972 that they were made commercially available again thanks to the scholarship of Gunther Schuller. Considering the era, these rags are startlingly original in rhythmic content and texture and are considered a seminal part of America's only original musical art form: jazz.

Adolphus Hailstork received his Ph.D from Michigan State University and includes among his composition teachers H. Owen Reed, Vittorio Giannini, and Nadia Boulanger. Several of his works have been recorded by Columbia Records for their Black Composers Series. Hailstork writes: "American Guernica began as a technical challenge to myself to combine gospel-flavored material with contemporary compositional techniques. That led to the idea of an interrupted church service, which called to mind a church bombing in Birmingham, Alabama, September 15, 1963. What would the moment (and music reflecting the moment) contain? Sunday School music, explosion sounds, chaos, anguish, screaming. Eventually there would be a funeral. This piece is for Carol, Addie Mae, Cynthia and Denise; the four girls ages 14, 14, 14, and 11 killed at the 18th Street Baptist Church."

Copland wrote this program's final selection as a "portrait, pure and simple" of one of his favorite Americans. In the opening section, Copland suggests the mysterious sense of fatality that surrounded this President's persona. The quick middle section sketches a background of the times in which he lived. It borrows from 19th century favorites "Camptown Races" and "Springfield Mountain." The concluding section draws a simple and powerful frame of Lincoln through his own words.

"As I would not be a slave, so I would not be a master. This expresses my idea of democracy." Abraham Lincoln

Randie Blooding, assistant professor of voice at Ithaca College received his D.M.A. from Ohio State University and also holds degrees from Southern Methodist University and Colorado State University. He was formerly on the faculties at Middle Tennessee State University and Southern Methodist University. Dr. Blooding studies with Martin Lies, Byron McPhearson, Paul Hickfäng, Hermanus Baer, Bruce Foote, Larry Day, Orcenith Smith, and John Muschick. He was the winner of the National Federation of Music Clubs' National Artist Competition, a national finalist in National Association of Teachers of Singing competition, and a regional winner in Metropolitan Opera auditions. He has performed with the Dallas Civic Opera, Nashville Opera, Pittsburgh Opera Theatre, Atlanta Choral Guild, and the New York Opera Repertory Theatre.
ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

**Piccolo**
Katherine Leeman

**Flute**
Joel Nolan
Christie Davis
Laurie Jerva
Lisa Horton
Becky Gay
Adriana Marallo
Danielle Jo White

**Oboe/English Horn**
Stacy Reckert
Mark Skaba
Laryssa Zuber

**Bassoon**
Suzanne Allen
Jennifer Frederick

**E-Flat Clarinet**
Susan Reside

**Clarinet**
Lucas Christensen
Kimberly Klockars
Emily Rider
Christine Stevens
Corinne Sigel
Bret Dunham
Jennifer Cadieux
Toni Musnicki
Shana Dean
Tamara Finn

**Bass Clarinet**
Christina M. Carnevale
Kimberly Harvey

**Alto Saxophone**
Todd Pray
Jill Fried
Garry Helbock
Joseph Tubiolo
Mariah Marsfelder
Sarah Singer

**Tenor Saxophone**
Denise Lacey
Brett Shiel

**Baritone Saxophone**
Stacie Luczynski
Matthew Eddy

**Cornet/Trumpet**
Chad Louden
Dave Szebeda
Dylan Race
Aaron Velardi
Erinn Hibbard
Pam Alexander DeRoche
Pete Farrell
Cindy Bradley

**Horn**
Michael Mogensen
Katherine Gabriel
Heidi Carrier
Kate Cocks
Alysia Nemeth

**Trombone**
Maria Portello-Swagel
David McCormick
Augustus Devassy
Amara Peltier
Laura Leuter
Dan Pattee
Michael Dobranski
Mathew Hough
Euphonium
Holly Szafran
Kerry Cleary

Tuba
Brian Sodano
Aaron Vogel
Dan DeStefano
Eric Falci

Piano
Masato Ota

Timpani
Hans VanDerSchaaf

Percussion
Meggan Mastin
Steve Ballard
Kelly Davie
Christopher Ireland

Violin
Kelly Kroeck†
Stephanie Koppeis†

Viola
Eric Martin†

Violoncello
Francis Koiner†

Double Bass
Bradley Aikman†

† Special guests