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Concert: Ithaca College Concert Band: "A Night at the Opera"

Ithaca College Concert Band
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 Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE CONCERT BAND
Mark Fonder, Conductor

"A Night at the Opera"

Faculty Artists
Randie Blooding, baritone
Carol McAmis, soprano
David Parks, tenor
Patrice Pastore, soprano
Beth Ray, mezzo-soprano

L'Italiana in Algeri (1812) Gioacchino Rossini (1792-1868)
Overture transcribed by Lucien Cailliet

La Boheme (1896) Giacomo Puccini (1858-1924)
Love Scene adapted and arranged by Merlin Patterson

Tannhauser (1845) Richard Wagner (1813-1883)
Fest Marsch transcribed by Robert W. Rumbelow

Don Pasquale (1843) Gaetano Donizetti (1797-1848)
Quel Guardo il Cavalieri arranged by Leonard B. Smith

Patrice Pastore, soprano
INTERMISSION

Le Nozze di Figaro (1789)  
Wolfgang Amadeus Mozart  
(1756-1791)  
arranged by W. J. Duthoit  

Overture

Tristan und Isolde (1859)  
Richard Wagner  
arranged by Glenn C. Bainum  

Liebestod

Rigoletto (1851)  
Giuseppe Verdi  
(1813-1901)  
arranged by Edgar L. Barrow  

Bella Figlia  
Randie Blooding, baritone; Carol McAmis, soprano;  
David Parks, tenor; Beth Ray, mezzo-soprano

Waltzes from Der Rosenkavalier (1911)  
Richard Strauss  
(1864-1949)  
arranged by Lucien Cailliet

Ford Hall
Wednesday, February 23, 2000
8:15 p.m.
About the Program

The traditional opera repertoire is simply too rich and significant for us in the windband world to ignore. Tonight's concert explores this great music via the finest transcriptions and arrangements available.

Rossini was the principal Italian composer of the early nineteenth century. The son of a horn player, Rossini was never considered a revolutionary. However, he helped solidify the Italian operatic style with his fresh melodic writing and mastery of ensemble writing. The person, Lucien Cailliet (1891-1985), who arranged this Rossini overture, was a member of the Philadelphia Orchestra for 20 years before orchestrating film scores, most notably *The Ten Commandments*. Cailliet produced over 100 compositions and arrangements for band.

The theme from *La Bohème*’s Love Scene, first introduced in Act I by the two lovers, Mimi and Rudolfo, is used many times in the course of the opera, and always in association with Mimi. In this arrangement, Merlin Patterson fashioned a tone poem around his four favorite settings of the theme, connected by related material and closing with the death of Mimi. Puccini is considered the most important Italian opera composer of the late nineteenth and early twentieth centuries.

The most significant figure in German Romantic Opera, Richard Wagner revised the *Tannhäuser* score numerous times between 1843 and 1845 in Dresden. In the second version, the music for the Venusberg scene was most impressive in its motivic substance, but not sufficiently developed to provide adequate counterpart to the scenes dominated by the songs and marches which became the basis of the work's popularity. Among the most popular of these was the *Fest Marsch* used at the entry scene of Act II, Scene IV of the opera. This transcription was taken from the score of the second Dresden version. Rumbleow's decision to incorporate the vocal chorus music helps to make this transcription a more historically complete version than simply using the orchestral parts alone.

One of the most prolific Italian composers of the second quarter of the nineteenth century, Donizetti composed some 70 operas, 100 songs, several symphonies, oratorios, cantatas, and chamber music. At the age of 45, he produced *Don Pasquale*, which is considered one of the great Italian comic operas of all time. It was an instant triumph and he would complete only two more operas. Those final two proved disappointing which led swiftly to Donizetti's madness, paralysis,
confinement in a Paris asylum and, ultimately, his death. Hmm... there could be an opera there too.

Although now considered the epitome of Italian eighteenth century comic opera, *Figaro* had only moderate success in Mozart's Vienna. This is not surprising realizing that with this opera, Mozart transformed the usual characters with their stock antics of opera buffa to three-dimensional persons with human feelings. He did this with a superb wedding of libretto and music, with aria and ensemble forms. The overture demands clarity and liveliness; challenges for both ensemble and arranger.

According to music historian Donald Grout, few works in the history of Western music have so potently affected succeeding generations of composers more than *Tristan and Isolde*. The complex chromatic alterations of chords together with the shifting keys, telescoping of resolutions, and blurring of progressions produces an ambiguous kind of tonality that defies harmonic analysis used for previous composers. This arrangement, done by the famous Northwestern University bandmaster, captures the voicing of the harmonies masterfully.

The career of Verdi practically constitutes the history of Italian music for the next fifty years after Donizetti. Almost all of his music, save his *Requiem*, a string quartet, and a few songs, were written for the opera stage. Verdi's music was so popular for concerts in the park that over 300 arrangements of his music were published for the band during the twentieth century. This arrangement is from the famous Detroit Concert Band library.

Strauss's operatic masterpiece, *Der Rosenkavalier*, is dripping with the lighthearted rhythms and melodies of Viennese waltzes. However, the sophisticated chromatic harmonies are beyond the vocabulary associated with his non-related namesake, Johann. In addition to being a composer of significance, Strauss was also one of the most celebrated conductors of his day.
About the Artists

Randie Blooding, associate 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 studied with Martin Lies, Byron McPhearson, Paul Hickfang, 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.

Carol McAmis, professor of voice at Ithaca College received her master's and bachelor's degrees in voice from the University of Kansas. She has also studied at Tanglewood, the American Institute of Musical Studies, Graz, Austria, the University of Michigan and Westminster Choir College. Professor McAmis studied with Gary Race, Kenneth Smith, Phyllis Curtin, John Wustman, and Elisabeth Schwarzkopf. Formerly, she was on the faculty at the University of Kansas and Manchester College. She is a specialist in movement training and relaxation techniques for singing and is a Guild-Certified Feldenkrais Teacher.

David Parks, associate professor of voice at Ithaca College received his D.M.A. from the University of Arizona. He also received degrees from the University of Michigan and Westminster Choir College. A former faculty member of the College of William and Mary, Professor Parks was also an artist in residence at the Fairbanks Summer Arts Festival. His appearances include performances with the Bach Aria Group, Syracuse Opera, Michigan Opera Theatre, Chautauqua Opera, Virginia Opera, Arizona Opera, Ithaca Opera, Opera Delaware, Syracuse Symphony, Erie Philharmonic, Louisville Bach Festival, Erie Philharmonic, Spoleto Festival, Piedmont Opera Theatre, CAPAB Opera, Mauerbach Festival in Vienna, PACOFS Opera, and the National South African Arts Festival. Professor Parks studied with
Patrice Pastore, associate professor of voice at Ithaca College has master's degrees from the New England Conservatory of Music and Tufts University and a Bachelor of Arts degree from Bryn Mawr College. She was formerly on the faculties of Clark University and the New England Conservatory. Professor Pastore studied with Barbara Honn, Jan de Gaetani, Mignon Dunn, Joan Domemann, Joan Heller, Susan Clickner, Phyllis Curtin, and Ellen Repp. She has had performances with Birch Creek Summer Festival, Grandin Festival, Cayuga Chamber Orchestra, Ithaca Opera, Hangar Theatre, and Opera Theatre of Lucca. A specialist in contemporary vocal music, she has worked with Gunther Schuller, George Crumb, Joseph Schwantner and Lucas Foss. She has recordings on the Spectrum and Goldcrest labels.

Originally from Wisconsin, Beth Ray currently serves as assistant professor of voice at Ithaca College. Previous to this, she taught individual and class voice at the University of Texas at Austin, where she is nearing completion of a Doctor of Music Arts degree in vocal performance. Beth Ray recently sang the title role in Ithaca Opera's production of *Dido and Aeneas*. Since moving to the area in 1996, Ms. Ray has also performed the alto solos for Handel's *Messiah* with the Cayuga Chamber Orchestra, the Bach *St. John Passion* and Haydn *Missa Sanctae Caecilae* with the Elmira Cantata Singers, Bach *Mass in b minor* with Masterworks Chorale, Beethoven *Symphony no. 9* with the Ithaca College Choir and Symphony Orchestra, Bach *Mass in b minor*, Handel *Belshazzar*, Liszt *Missa Solemnis* and Kodaly *Te Deum* at Hamilton College, Mozart *Requiem* with the Ithaca Community Chorus, and Mozart's *Vespers* at Wells College. In April, she will appear with the Syracuse Symphony in Mozart's *Requiem*. 
ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

Piccolo
Doug Han

Flute
Gwendolyn Mathis
Dara Kahkonen
Claire McCabe
Amanda Eckler
Danielle Jo White
Katya Ermolaev
Jane Newsome

Oboe/English Horn
Kristina Czerwiak
Nikolai Busko
Laryssa M. Zuber

Bassoon
Amy Bassett
Jessica Shore
Jennifer Frederick
Gerald H. Porteus, III

Clarinet
Bret Dunham
Gina Belculfine
Christine Stevens
Theresa Perrone
Damian Vella
Janel Rao
Sandy Hales
Merilyn Perlman
Rebecca Greene
Kim Grizzaffi
Byron Ford
Amy Riegel

Bass Clarinet
Adam Berkowitz
Marco Cestaro

Alto Saxophone
Erik S. Donough
Sarah Singer
Jacob Hardesty
Kevin P. Bouley

Tenor Saxophone
Bryan Dunlap
Anthony Balester

Baritone Saxophone
Kristen Meeker
Christopher Lipe

Cornet/Trumpet
Erinn Hibbard
David Baird
James Hegedus
Timothy Harkcom
Leigh Bennedum
Jason Hess
James Sanderson
Timothy B. Ferguson
Keith David Reeves
Katherine Clemmens
Meghan Galloway

Horn
Katie Albinski
Patrick Votra
Chad Corey
Lauren Ponzoni
Shelley Facente
Daniel Coe
Juliana Mancantelli
Andrew Smith
Trombone
Jason Macy
Kristina Westin
Tim Smith
Augustus Devassy
Christopher DeGraw
Jeff Ball
Eric Swanger
Mathew Hough

Euphonium
Danielle Couture
Matthew P. Bufis
Catherine Karnas
Holly Szafran
Matthew Feinberg

Tuba
Mason A.S. Daffinee
Matthew Franco
Sean Conor Anderson
Lesley Ann Bannister

Double Bass
Brian Krauss

Harp
Myra Kovary*

Timpani
Laura Bilodeau

Percussion
Chris Ireland
Stephen Solook
Robert Miller
Patrick Roland
Kevin Grabowski

* guest performer