10-4-2000

Concert: Ithaca College Concert Band & Ithaca College Symphonic Band

Ithaca College Concert Band
Mark Fonder

Ithaca College Symphonic Band
Henry Neubert

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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

“Music: BC”

Outdoor Overture (1938)  
Aaron Copland  
(1900-1990)

Who Puts His Trust in God Most Just  
Johann Sebastian Bach  
(1685-1750)  
arranged by James Croft

Zion (1994)  
Dan Welcher  
(b. 1948)

INTERMISSION

ITHACA COLLEGE SYMPHONIC BAND
Henry G. Neubert, conductor

Toccata and Fugue in d minor  
Johann Sebastian Bach  
transcribed for the Goldman Band by  
Erik Leidzen

The Red Pony - Film Suite for Band  
Aaron Copland

I. a. Dream Music  
b. Circus Music  
II. Walk to the Bunkhouse  
III. Grandfather’s Story  
IV. Happy Ending

Ford Hall  
Wednesday, October 4, 2000  
8:15 p.m.
It is commonly acknowledged that the one individual through whom all Western music seemingly passed was the composer, Johann Sebastian Bach. Similarly, when one thinks of American music, the name Aaron Copland rings loudly and true. This concert pays tribute to these great musicians upon significant anniversaries: the 250th anniversary of Bach's death and the centennial anniversary of Copland's birth.

While the concept of a concert ensemble comprised solely of wind instruments was uncommon in Bach's world, by Copland's era it was coming into its own. Copland wrote *Outdoor Overture* originally for the orchestra of the High School of Music and Art in New York City and later scored this version for band in 1942. It was premiered by the Goldman Band in New York City that same year. The work is cast in a single movement with contrasting sections exploring both majestic and lyrical moods. By employing the intervals of octaves and open fifths, Copland achieves the feeling of the great outdoors. Elliot Carter wrote, *Outdoor Overture* ... contains some of his finest and personal music." Cecil Smith wrote, "Youth and freedom and tireless energy are the subject matter in the *Overture*. This is music without poetizing, without introversion."

Considering Bach's influence on composers since his day, it is significant to note that Bach never achieved fame as a composer during his lifetime. Rather, it was his remarkable skill as an organist that brought him renown. Certainly a staple of the Lutheran Church organist was the chorale, and Bach harmonized hundreds of them. A unique characteristic of tonight's chorale arrangement is that the band becomes the chorus.

*Zion*, recipient of the 1996 American Bandmasters Association/Ostwald prize for best original wind composition, was written in memory of Aaron Copland. Welcher adopts two hymns, "Zion's Walls" (which Copland adapted to his own purpose in both *Old American Songs* and *The Tender Land*) and "Zion's Security" which Welcher found in the same volume where Copland found "Zion's Walls" - that inexhaustible storehouse of nineteenth-century hymnody called "The Sacred Harp." Throughout the piece the two hymns vie for the listener's attention with the glowing "Zion's Walls" finally achieving prominence. *Zion* is the third installment of a series of wind band pieces inspired by national parks in the western United States. As
Copland was able to capture the flavor of the American spirit through his music, Welcher does the same in his stirring tribute to the American master.

Copland, between the years of 1939 and 1950, composed the music for five major film productions: Of Mice and Men, Our Town, North Star, The Red Pony, and The Heiress. The last of them won the composer an Academy Award. As film music, the scores have set standards of taste, craftsmanship, and sensitivity to the particular quality of the given film, which have been equaled only by the distinguished work of such foreign composers as Serge Prokoviev and William Walton. The Children’s Suite from The Red Pony is derived from music composed in 1948 for the film of the same name. The composer supplied the following commentary: “...The concert suite from the film score was prepared at the request of Efrem Kurtz who told me he wanted a world première at his opening with the Houston Symphony Orchestra. I worked on the concert version during the summer of this year (1948) and completed it in August. It consists of six movements lasting about 21 minutes. I decided to call it a children’s suite because so much of the music is meant to reflect a child’s world.

“Steinbeck’s well-known tale of The Red Pony is a series of vignettes concerning a ten year old boy called Jody and his life in a California ranch setting .... The story gets its warmth and sensitive quality from the character studies of the boy Jody, Jody’s grandfather, the cow-hand Billy Buck and Jody’s parents, the Tiflins. The kind of emotions that Steinbeck evokes in his story are basically musical ones since they deal so much with the unexpressed feelings of daily living.

“In shaping the Suite, I recast much of the material so that, although all the music may be heard in the film, it has been reorganized as to continuity for concert purposes.”

I. Dream March and Circus Music

Jody has a way of going off into daydreams. Two of them are pictured here. In the first, Jody imagines himself with Billy Buck at the head of an army of knights in silvery armor; in the second, he is whip-cracking ringmaster at the circus.

II. Walk to the Bunkhouse

Billy Buck was “a fine hand with the horses” and Jody’s admiration knew no bounds. This is a scene of the two pals on their walk to the bunkhouse.
III. Grandfather's Story

Jody’s grandfather re-tells the story of how he led a wagon train “clear across the plains to the coast.” But he can’t hide his bitterness from the boy: in his opinion “Westering has died out of the people. Westering isn’t a hunger any more.”

IV. Happy Ending

Some of the title music is incorporated into the final movement. There is a return to the folklike melody of the beginning, this time played with boldness and conviction.

Not the least among Bach's claims to greatness is his treatment of the organ and his appreciation of it as a vehicle for creative art. Some of his grandest conceptions are to be found in his organ works, and the Preludes and Fugues include many of his loftiest compositions for the instrument.

The Toccata and Fugue in D Minor, classed among these, consists of a brilliant introduction, alternating slow and fast, followed by the fugue, the subject of which is a short figure in sixteenth notes.

The title "Toccata and Fugue" may be interpreted as describing the fact that the fugue theme and subsidiary material constitute a toccata, not that the fugue is preceded by a toccata, which, in the modern sense, we understand as a brilliant composition for technical display. After the announcement of the theme, the rhythm of sixteenths continues almost without interruption to the coda.

It is superfluous to add that the breadth and magnificence of this music makes it ideal for transcription as a wind band selection.
ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

Piccolo
Caitlin Boruch

Flute
Nathan Dwight Thomas
Adriana Marallo
Heidi N. Kolb
Elena Pardo
Kim Setteducati
Amanda Zawadski
Kara Storti
Amanda Eckler
Kelly Coleman

Bass Clarinet
Amy Johnson
Bari Doeffinger

Alto Saxophone
Erik S. Donough
Jeffrey Stepian
Peter Kincaid
Bryan F. Dunlap
Christine Kothe
Megan Sullivan

Tenor Saxophone
Kristen Meeker
Christopher Lipe

Baritone Saxophone
Chris Zarpentine
James Maxson

Cornet/Trumpet
Erinn Hibbard
Dylan Race
Jason D. Hess
Jeffrey A. Hoffman
Timothy B. Ferguson
Katherine Clemmens
James Sanderson
John Varlaro
Karl Smith
Seth Mattson
David Van Gelder
Robert Paterson

Oboe/English Horn
Caroline Radice
Pamela Ross
Devon Young

E-Flat Clarinet
Melanie Bulawa

Clarinet
Kristen Rightnour
Christine Stevens
Melanie Bulawa
Merry Pearlman
Janel Rao
Jeanette Korinis
Amy Yaremczak
Sandy Hales
Roger Custer
David Minot
Amy Riegel

Bassoon
Mandi Jacobson
Lauren Dillon
Kristijan Bogdanovski
Gerald H. Porteus, III

James Maxson

Tuba/Baritone

John Varlaro
Karl Smith
Seth Mattson
David Van Gelder
Robert Paterson

John Varlaro
Karl Smith
Seth Mattson
David Van Gelder
Robert Paterson

E-Flat Clarinet
Melanie Bulawa
Horn
Deana Saada
Heidi Carrier
Allison Zalneraitus
Andrew Smith
Elizabeth Sasso
Daniel Coe
Kara Pangburn
Ryan E. Muehlbauer

Trombone
Brian Lane
Erica Howard
Beth Biersdorf
Scott Hoffman
Jeff Ball
Adam Honzl
Christopher H. Meredith

Euphonium
Catherine Karnas
Matthew P. Feinberg
Danielle Couture
Matthew P. Bufis
Alex Friedman

Tuba
Kevin Besig
Andy Smith
Matt Franco
Lesley Ann Bannister

Timpani
Brian Messier

Percussion
Patrick Gehlhoff
Luci Curry
Adam Garcia
Katie Jurewicz
Thomas Kline
Kristen Weiskotten
ITHACA COLLEGE SYMPHONIC BAND
Henry G. Neubert, conductor

Piccolo
Jennifer Trimble

Flute
Jane Newsome
Kristina Little
Lauren M. Avellino
Tiffany Carson
Gwendolyn Mathis
Aria Montcrieff
Elaine Olschesky
Daniel Zayets
Adam Lafield
Danielle Jo White

Oboe
Nikolai Busko
Brian Cassogno

Bb Clarinet
Gina Belcufine
Elizabeth Kelly
Sara DelVillano
Leslie Kerchner
Rebecca Scoble
Pamela Goodison
Jessi Tranter
Jennifer Coleman
Zachary Stamler
Diana Hall
Ann Harenda

Bass Clarinet
Ben Smith

Bassoon
Nick Cantrell
Jessica Shore
Brian Jack
Rebecca Hammontree
James Thiesen

Alto Saxophone
Kevin P. Bouley
Daniel Shaut
Anthony Balester
Laurel Feldman
Jennifer Klauda

Tenor Saxophone
Dieter Winterle
Jacob Hardesty

Baritone Saxophone
Adam Ramsay
Michael Furstoss

French Horn
Jeffrey Rubin
Noelle Williams
Patrick Votra
David Mayer
Maria Fulgieri
Lauren Ponzoni
Erin L. Beagley
Matthew Beale
Trumpet
Keith David Reeves
Jesse Hazzard-Watkins
Michael Treat
Torin Washington
Andrew Benware
Bram Tobey
Kellee Koenig
Heather Gehner
Ryan Francini
Michael Rostafin
Ian Rafalak
Aaron Evens
Nathan Lincoln-DeCusatis
Jared Hellman

Tuba
Eric H. Snitzer
Sean Conor Anderson
Aaron Vogel

Timpani
Mary Gardner

Percussion
Heather Thorn
Kevin Grabowski
Larissa Venzie
Kevin Hill
Christopher Thaw
Graham Rothenberg

Celesta and Piano
Chris Barry-Arredondo

Trombone
Kristina Carol Westin
Jason DeVoe Macy
Nicola Kathryn McLean
Timothy Robert Smith
Christopher F. DeGraw
Francis Ring Cook
Andrea Shaut
John Lavoie

Euphonium
Kerry Cleary
Holly Szafran
Timothy Orrico
Ryan C. Banda
Beth Fredmund