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# Concert: Ithaca College Concert Band - Southern Exposure

Ithaca College Concert Band

Mark Fonder

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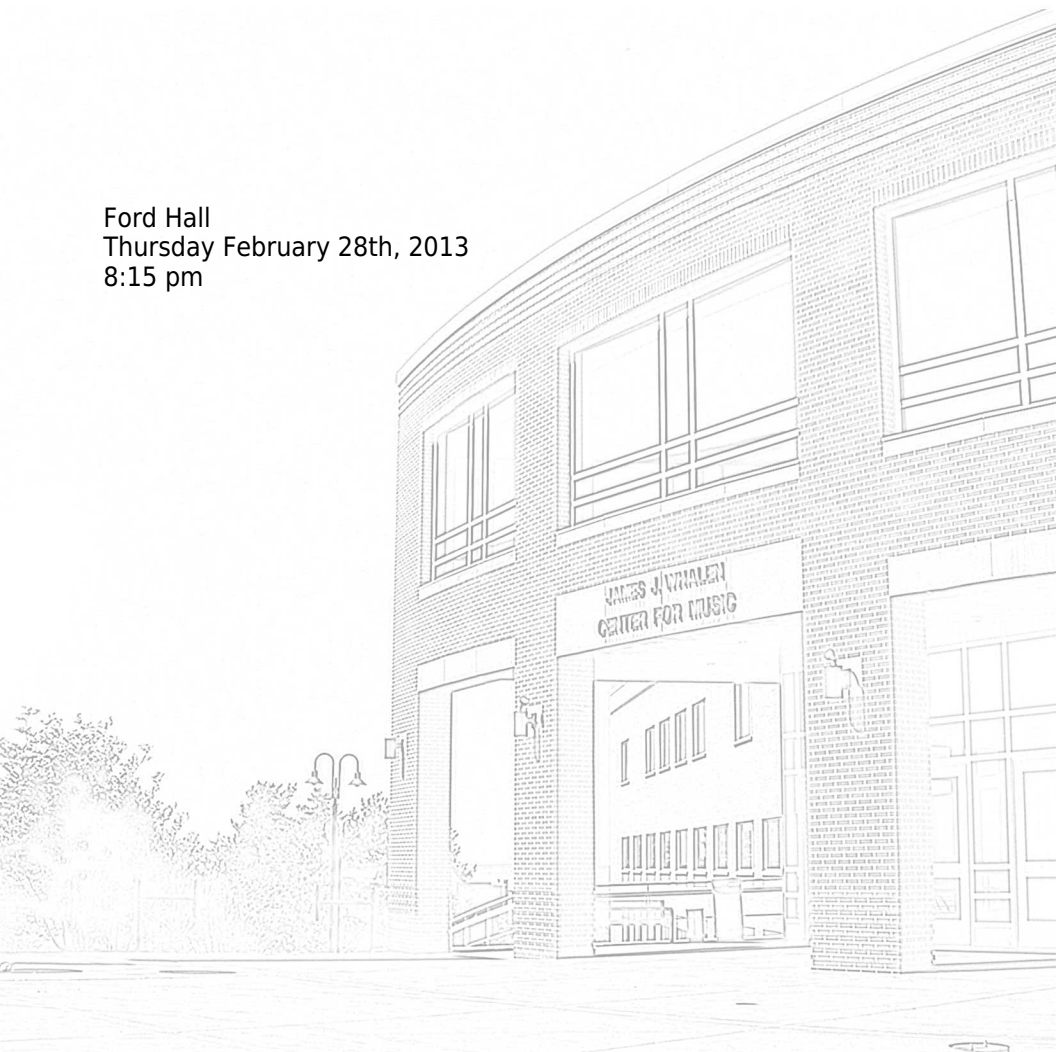
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# Ithaca College Concert Band

Mark Fonder, conductor

*"Southern Exposure"*

Ford Hall  
Thursday February 28th, 2013  
8:15 pm



**ITHACA COLLEGE**

School of Music

*Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.*

## Program

### Ithaca College Concert Band Mark Fonder, conductor February 28, 2013

Bayou Breakdown (2004)	Brant Karrick (b. 1960) 6"
From The Delta (1945) <i>Work Song</i> <i>Spiritual</i> <i>Dance</i>	William Grant Still (1895-1978) 9"
From "An Alabama Songbook" (2006)  <i>Bower of Roses/Acorns Grow on White Oak</i> <i>Trees</i> <i>Go to Sleepy</i> <i>Straw Boss and Gandy Dancers Song</i> <i>Honey in the Rock</i> <i>Walk Tom Walker</i>	Donald Grantham (b. 1947) 15"

## Intermission

American Guernica (1982)	Adolphus Hailstork (b. 1941) 8"
A Savannah Symphony (2010) <i>III. A City Born and Reborn</i>	Philip Sparke (b. 1951) 10"
The Daughters of Texas March (1928)	John Philip Sousa (1854-1932) 3"

## About the Program

Composer Brant Karrick wrote *Bayou Breakdown* began as an attempt to write a fugue in the style of J.S. Bach. The main subject is introduced in a four-part fugue scored for woodwinds. A brief transition gives way to a second statement of the fugue by the brass. Another transition introduces a folk song-like lyrical theme based on a pentatonic scale. A brief transition takes the piece to its most dissonant section, evoking a poorly danced waltz. The main melody attempts to reappear but is swept away by a progression of descending chromatic chords. The initial fugue returns featuring solos by the several players and the piece ends in a flurry of polyphony. The work was written for the University of Toledo Wind Ensemble and dedicated to the composer's mentor, Frank Wickes, Director Emeritus of Bands at Louisiana State University.

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. However, there are definite influences of Duke Ellington present as well.

Alabama has a rich, varied and wide-ranging musical tradition that is celebrated in Byron Arnold's *An Alabama Songbook*. From this excellent collection, Grantham selected seven highly contrasting and representative songs and presented them in the five movements. The first movement depicts children choosing partners for party games and dancing. The second movement is a lullaby. Two work songs are the basis for the third movement. Both are associated with laying track for a railroad. The straw boss set the rhythm and indicated the pace at which the workers were to maneuver the rails (weighing over a ton) into their final position. The Gandy dancers were the men who actually handled the rails and they took their name from the Gandy Manufacturing Company who made the tools used in the process. The fourth movement is based on a lyrical spiritual while the final movement is a lively banjo tune. Composer Donald Grantham resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin.

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. The surge of emotional momentum generated by that barbaric act served to ensure the passage of the 1964 Civil Rights Act. What would the moment (and music reflecting the moment) contain? Sunday School music, explosion sounds, chaos, anguish, screaming. Eventually there would be a funeral. The inscription on the score reads, -for Carol, Addie Mae, Cynthia and Denise; the four girls ages 14, 14, 14, and 11 killed at the 18th Street Baptist Church."

*A Savannah Symphony* was commissioned by the Savannah Winds Symphony to mark the 75th anniversary of the founding of Armstrong Atlantic State University in Savannah, Georgia. British composer Philip Sparke had been attracted to the charming city ever since his first visit there and was delighted to be asked to write a piece to honor America's first "planned" city and its fascinating history. The movement heard tonight salutes the survival of the city's stunning architecture from the devastation of the Civil War and Sparke represents General Sherman's arrival in the city with *Marching Through Georgia*. The city was reborn as the restoration and revitalization of the city in the second half of the 20th century resulted in the jewel that is Savannah today. The movement ends in optimism and peace with hope for the future.

After an evening concert in Denton, Texas in 1928, Sousa was approached by representatives of an all-girls school. They presented him with a petition signed by students asking him to compose a march for them. Flattered, Sousa stated "It is impossible to resist the request of 1700 charming Texas girls, and if you will send me some of your college songs I will incorporate them into a march." Either the college songs were not sent or else Sousa decided against using them, because he proceeded to compose the march without them. At the head of the manuscript was the title, "Daughters of Denton." "Denton" was scratched out and replaced by "Texas" in another person's handwriting and that was what the march was called from then on.

## 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 and is Interim Chair 2012-2013. 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, Austria, Germany, Japan, Canada, China, Italy, Singapore, Slovenia, Sweden, Taiwan, 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*, *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 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.

# Personnel

## Ithaca College Concert Band

### **Piccolo**

Krysten Geddes

### **Flute**

Emily Nazario  
Chrysten Angderson  
Kaitlin Schneider  
Elizabeth Suttmeier  
Jillian Francis  
Stacey Yazo  
Jennifer Pham

### **Oboe**

Hannah Cerezo  
Catie McGovern  
Alyssa Smith  
Candace Crawford

### **English Horn**

Catie McGovern

### **Bassoon**

Stanley Howard  
James Smith

### **E-Flat Clarinet**

Katie Hurd

### **Clarinet**

Megan Belansky  
Jamie Ocheske  
Ryan Pereira  
Michelle Breitenbach  
Cara Kinney  
Steven Dewey  
Laura Hill  
Jacqueline Byrd  
David Geary  
Jenna DiMento  
Morgan Eschenheimer

### **Bass Clarinet**

Miranda Schultz  
Matthew Recio

### **Soprano**

#### **Saxophone**

Tina DeBoard

### **Alto Saxophone**

Tina DeBoard  
Wenbo Yin  
Kelsey Melvin  
Yuyang Zhang  
Charlie Knight

### **Tenor Saxophone**

Alec Staples  
Daniel Felix

### **Baritone**

#### **Saxophone**

Katherine Herrle  
David DeHority

### **Cornet/Trumpet**

Kaitlyn DeHority  
Matt Allen  
Colin Johnson  
Kevin Cope  
Mason St. Pierre  
Audrey Baron  
Christopher Walsh  
Alec Fiorentino  
Mark Farnum  
Jonathan Tompkins  
Tyler Campolongo  
Michael Cho  
Lauren Marden  
Ryan McKenna

### **Horn**

Victoria Boell  
Will Llarch  
Elizabeth Stella  
Grace Demerath  
Nicole Friske

### **Trombone**

Chad Von Holtz  
Stephen Meyerhofer  
Riley Goodemote  
Andrew Tunguz-Zawislak  
TJ Schaper  
Kiersten Roetzer  
Matthew Sidilau

### **Bass Trombone**

Justin Oswald  
Paul Carter

### **Euphonium**

Danielle Wheeler  
Joseph Calderise

### **Tuba**

Ryan Hart  
Nicole Kukieza  
Andrew Satterberg  
Cristina Saltos

### **String Bass**

Kate Corcoran

### **Keyboards**

Ryan McKenna  
Joseph Calderise

### **Timpani**

Jonathan Keefner

### **Percussion**

Rose Steenstra  
Melzie Case  
Taylor Katanick  
Tom Smith  
Corinne Steffens



## Upcoming Events

### March

- 1** - Hockett - 7:00pm - Faculty Collaborative Harpsichord Recital
- 1** - Ford - 8:15pm - Wind Ensemble (*this concert will be webstreamed live at <http://www.ithaca.edu/music/live/>*)
- 3** - Ford - 4:00pm - Symphony Orchestra featuring the Concerto Competition winners (*this concert will be webstreamed live at <http://www.ithaca.edu/music/live/>*)
- 4** - Hockett - 7:00pm - Patrice Pastore, soprano
- 4** - Ford - 8:15pm - Jazz Ensemble (*this concert will be webstreamed live at <http://www.ithaca.edu/music/live/>*)
- 5** - Ford - 8:15pm - Symphonic Band (*this concert will be webstreamed live at <http://www.ithaca.edu/music/live/>*)
- 6** - Ford - 8:15pm - Brass Choir, Trombone Troupe, and Brass Chamber Music
- 7** - Hockett - 8:15pm - Madrigals (*this concert will be webstreamed live at <http://www.ithaca.edu/music/live/>*)
- 19** - Hockett - 8:15pm - Robert G. Boehmler Foundation Series:  
The Amernet Quartet
- 20** - Hockett - 7:00pm - Marc Webster, bass
- 21** - Hockett - 8:15pm - Horn Studio/Choir
- 23** - Ford - 7:00pm - Jazz Festival
- 24** - Ford - 3:00pm - Rochester Philharmonic Orchestra
- 24** - Hockett - 7:00pm - Brad Hougham, baritone
- 25** - Hockett - 7:00pm - Composition Premieres
- 26** - Hockett - 8:15pm - Aaron Tindall, tuba