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Concert: Ithaca College Concert Band

Ithaca College Concert Band

Mark Fonder

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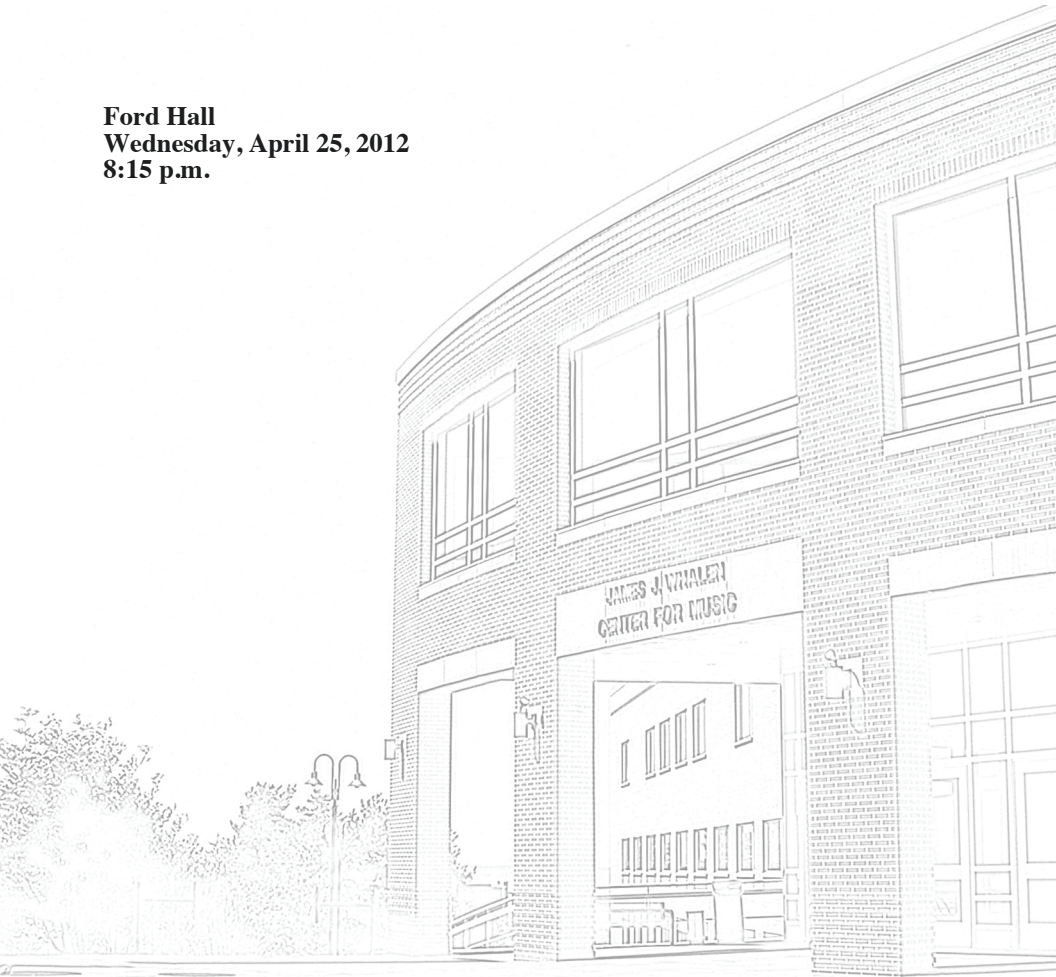
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Ithaca College Concert Band

Mark Fonder, conductor

"Impressionistic Images"

Ford Hall
Wednesday, April 25, 2012
8:15 p.m.



ITHACA COLLEGE

School of Music

Program

Ithaca College Concert Band Mark Fonder, Conductor April 25, 2012

Finale from Symphony No. 2 (1907)

Charles Ives
(1874-1954)
Trans. by Jonathan Elkus
9'

Daydreams (rev. 2011)

Takuma Itoh
(b. 1984)
17'

Intermission

La Fiesta Mexicana (1949)
2. Mass
3. Carnival

H. Owen Reed
(b. 1910)
14'

An Introduction to the Moon (2005)

Libby Larsen
(b. 1950)
15'

About the Program

Shortly before his death in Los Angeles in 1951, the Austrian composer Arnold Schoenberg wrote, “There is a great man living in this country – a composer. He has solved the problem of how to preserve one’s self and to learn. He responds to negligence by contempt. He is not forced to accept praise or blame. His name is Ives.” Very few students who graduate from a university with a D-plus average in academic subjects are geniuses. Charles Ives obviously was. He was born in Danbury, Connecticut where his father was a former Civil War bandmaster and leader of the local town band. Ives’s father taught Charles music fundamentals including piano, cornet and drums and encouraged him to experiment with polytonality, tonal clusters, microtones, quoted materials and other unusual techniques.

The Finale of the Second Symphony is a reworking of a lost overture, “The American Woods.” Ives wrote in his memoirs, “Some of the themes of this symphony suggest gospel hymns and Stephen Foster. Some nice people, whenever they hear these quotes say ‘Mercy me!,’ and a little high-brow smile creeps over their brow – ‘Can’t you get something better in that symphony?’ The same nice people, when they go to a properly dressed symphony concert under proper auspices, led by a name with foreign hair, and hear Dvorak’s New World Symphony, in which they are told this famous passage was from a Negro spiritual, then think that it must be quite proper, even artistic, and say ‘How delightful!’” Besides evoking the spirit of Foster in its French horn theme, “while over it the old farmers fiddled a barn dance with all of its jigs, gallops, and reels, the movement works up to a rousing climax in “Columbia, Gem of the Ocean.” The piece ends as a remembrance of the way old fiddlers used to end a barn dance with a crunching chord.

In Daydreams, the composer wrote, “I wanted to create an atmosphere of going in and out of a timeless suspension. To create this feeling I used indeterminate (ad libitum) notation alongside a more conventional, metered notation: at times, the indeterminate figures create a suspended atmosphere (such as in the opening moments of the piece), while in other moments, propel the music forward with a rapid flurry of notes. The piece gradually builds until the climactic moment when the sounds literally engulf the listeners: a group of musicians who were on stage during the beginning of the piece are now playing antiphonally, creating a reverberant, “surround-sound” effect for the listeners situated within the auditorium.” Mr. Itoh quotes Chopin’s Ballade No. 2 in F major, op. 38.

Takuma Itoh (b. 1984) spent his early childhood in Japan before moving to Northern California where he grew up. Currently a student at Cornell University, he has attended the University of Michigan (M.M.) and Rice University (B.M.), and has studied with composers Steven Stucky, Roberto Sierra, Kevin Ernste, William Bolcom, Bright Sheng, Shih-Hui Chen, Anthony Brandt, Pierre Jalbert, and Karim Al-Zand. His music has also been performed by ensembles such as the Albany Symphony with the Chimeng Quartet, New

York Youth Symphony with the Shanghai Quartet at Carnegie Hall, Haddonfield Symphony (now Symphony in C), St. Lawrence Quartet and the Stanford Philharmonia Orchestra, University of Michigan Symphony Orchestra, Cornell Chamber Orchestra, Cornell Wind Ensemble, Pioneer Valley Symphony, H2 Saxophone Quartet, Aspen Contemporary Ensemble, and violinist Joseph Lin. He is the recipient of three Morton Gould Young Composer Awards (including the 2010 Leo Kaplan Award given to the highest scoring winner), the American Composers Orchestra 2008 Underwood New Music Readings, Haddonfield Young Composer Competition, New York Youth Symphony First Music Commission, Renée B Fisher Composer Commission, Pioneer Valley Symphony Young Composers Competition, and Russell Horn Voices of Change Young Composer Award. He has also been a fellow at the Pacific Music Festival and the Aspen Music Festival, Chamber Music Conference and Composers Forum of the East, Highpoint Music, and an associate artist at the Atlantic Center for the Arts, and has had the opportunity to work with George Tsontakis, Detlev Glanert, Christopher Rouse, Marc André-Dalbavie, Sydney Hodkinson, Donald Crockett, and Stephen Jaffe. His music has been published by Theodore Presser, and his Echolocation has been recorded by the H2 saxophone quartet on their new CD, Times and Spaces. He enjoys playing jazz piano and has studied with Geri Allen.

Subtitled “A Mexican Folk Song Symphony for Concert Band” H. Owen Reed’s *La Fiesta Mexicana* is the result of a Guggenheim fellowship that awarded the composer time to travel to Mexico in the late 1940s for study and composition. The work is a study of contrasts paying homage to the social structure of the fiesta, which is at varying times both devout and festive. The Mass portrays the tolling of bells reminding all that the fiesta is, above all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship. The Carnival features entertainment for both young and old, the market, the bull fight, and the town mariachi band at the cantina.

Herbert Owen Reed received his graduate degrees from Louisiana State University and the Eastman School of Music. His teachers were Bohuslav Martinu, Howard Hanson and Roy Harris. He is the author of two textbooks and served as professor of music and head of composition at Michigan State University until he retired in 1976. If all goes as planned, he will celebrate his 102nd birthday in June.

Introduction to the Moon is subtitled, “A Concert Piece with eight improvisational sections for symphonic winds, tuned water glasses and amplified voices.” The composer writes, “In our contemporary world, musicians imagine, create and perform music in two ways – one, by writing and reading it from the page, and, two, by improvising and playing it by ear. This music allows for both and thus it provides experience in the two most prevalent models for problem solving and cooperative existence in our culture – the hierarchical management model and the cooperative creative consensus model. Using a form found in our everyday culture, the partitioned carton, I created a musical container with several sections. I composed nine unified

sections of music which the musicians rehearse and perform in the traditional manner. These nine sections surround eight sections which are reserved for music the musicians create themselves by improvising and composing.”

Libby Larsen (b. 24 December 1950, Wilmington, Delaware) is one of America’s most prolific and most performed living composers. She has created a catalogue of over 400 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Her music has been praised for its dynamic, deeply inspired, and vigorous contemporary American spirit. Constantly sought after for commissions and premieres by major artists, ensembles and orchestras around the world, Libby Larsen has established a permanent place for her works in the concert repertory.

Larsen has been hailed as “the only English-speaking composer since Benjamin Britten who matches great verse with fine music so intelligently and expressively” (USA Today); as “a composer who has made the art of symphonic writing very much her own.” (Gramophone); as “a mistress of orchestration” (Times Union); and for “assembling one of the most impressive bodies of music of our time” (Hartford Courant). Her music has been praised for its “clear textures, easily absorbed rhythms and appealing melodic contours that make singing seem the most natural expression imaginable.” (Philadelphia Inquirer) “Libby Larsen has come up with a way to make contemporary opera both musically current and accessible to the average audience.” (The Wall Street Journal). “Her ability to write memorable new music completely within the confines of traditional harmonic language is most impressive.” (Fanfare)

Program notes from the composers and Norman E. Smith

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.

Personnel

Piccolo

Justine Stephens

Flute

Nicole Murray
Allison Kraus
Emily Nazario
Krysten Geddes
Diana Ladolcetta
Sarah Ridenour
Rachel Auger

Oboe

Chloe Washington
Jacob Walsh
Catherine McGovern
Colleen Maher
Michael Johnson

English Horn

Catherine McGovern

Bassoon

Andrew Sak
Marissa D' Ambrosio
Meghan Kelly

E-Flat Clarinet

Michael Reinemann

Clarinet

Jamie Ocheske
Michael Reinemann
Anna Goebel
Kyle McKay
Justine Call
Brittany Gunther
Laura Hill
Nick Rizzo
David Geary
Carly Schnitzer

Bass Clarinet

Natassia Dotts
Emily Nemeth

Contrabass Clarinet

Emily Nemeth

Alto Saxophone

Eli Holden
Andrew Horwitz
Benjamin Montgomery
Rachel Kininger
Wenbo Yin

Tenor Saxophone

Alexander Judge
Kelsey Melvin

Baritone Saxophone

Richard Rose

Cornet/Trumpet

Audrey Baron
Paul Schwartz
Jason Ferguson
Greg Tilden
Ryenne L. Flynn
Alec Fiorentino
James Rose
Matthew Recio
Brian Sanyshyn
Ryan McKenna

Horn

Jacob Factor
Karin Renger
Anjali Patel
Dana Arbaugh
Joshua Jenkins

Trombone

Timothy Taylor
Matthew Nedimyer
Cara Olson
Alexis Carr
Andrew Tunguz
Jenny Grossman
Matthew Gillen
Amanda Werbeck
Teresa Diaz

Bass Trombone

Peter Wall
Justin Oswald

Euphonium

Peter Best-Hall
Joseph Calderise
Elise Daigle

Tuba

Joe Sastic
Matt Bailey-Adams
Ryan Hart

String Bass

Sam Shuhan

Harp

Rebecca Finch

Piano

Joseph Calderise

Timpani

Taylor Eddinger

Percussion

Jason Staniulis
Andrew Hedge
Jessie Linden
William Marinelli
Julia McAvinue
Yun-ju Pan
Collin T. Smith

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. 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, Japan, Canada, China, Singapore, 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.

Ithaca College School of Music

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems through the country; music therapists, composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a consistent 100% job placement for music education graduates actively seeking employment, and 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

For more information regarding the Ithaca College School of Music, please visit us on the web at <http://www.ithaca.edu/music>