

2-25-2009

## Concert: Ithaca College Concert Band

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Mark Fonder

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ITHACA COLLEGE

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SCHOOL OF MUSIC

**ITHACA COLLEGE CONCERT BAND**  
**Mark Fonder, conductor**

**Ford Hall**  
**Wednesday, February 25, 2009**  
**8:15 p.m.**

**ITHACA**

## "G-Whizzes"

Festivo (1985)

Edward Gregson  
(b. 1945)  
6'

Military Symphony in F (1793)

François Joseph Gossec  
(1734-1829)  
ed. by Goldman  
8'

*Allegro Maestoso*  
*Larghetto*  
*Allegro*

Lachrymae (2005)

Yo Goto  
(b. 1958)  
9'

Lads of Wamphray (1905)

Percy Aldridge Grainger  
(1882-1961)  
8'

### INTERMISSION

Symphony No. 3 (1958)

Vittorio Giannini  
(1903-1966)  
23'

*Allegro Energico*  
*Adagio*  
*Allegretto*  
*Allegro Con Brio*

Cheerio March (1932)

Edwin Franko Goldman  
(1878-1956)  
3'

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## About the Program

British composer Edward Gregson began writing music at the age of eleven and entered the Royal Academy of Music at 18. He won several composition prizes and was eventually appointed principal of the Royal Northern College of Music. *Festivo* is structured in rondo form, with prelude and postlude. The work opens with horns playing the major motif, followed by an allegro featuring several woodwind soloists. The motif is restated during some intricate meter changes, a quiet section follows, and the remainder alternates extreme activity with calm to end in a blaze of color.

The *Military Symphony* was probably composed for the *Bande Nationale de la Garde Republicaine* of which Gossec conducted for a short time. Its three movements are simple and unpretentious and do not represent the kind of larger form with which we later associated the term "symphony." However, it remains historically important because the history of the modern band begins at the time of the French Revolution, when open-air concerts for the ordinary citizenry became popular. Originally written for a band of piccolos, flutes, oboes, clarinets, bassoons, horns, trumpets, serpents and drums, Goldman reconstructed the score utilizing modern instruments in 1949. This is in accordance with the practice of wind performance even in Gossec's day, when the constitution of the band was flexible and musicians were added or dropped as instrument design improved.

Yo Goto is recognized as one of the leading composers and educators in the field of wind and percussion music in the United States and Japan. He holds a Master of Music degree in composition and a Master of Music Education degree from the University of North Texas. Goto lives in Denton, Texas and travels between Japan and the United States to compose, teach, and to study wind and percussion music. For excellence in clinics and wind literature research, he received the Academy Award from the Academic Society of Japan for Winds and Bands in 2000. *Lachrymae* (Tears) was composed as a protest piece for victims of political and religious conflicts throughout the world. It borrows from the dirge "*Lachrymae Antiquae*," a pavan of John Dowland (1563-1626).

**Grainger's** march was composed as a birthday gift to his mother. No folk songs or other traditional tunes of any kind were used in the work but the material is based on a folk-poem by Sir Walter Scott which celebrated the skirmish between the Maxwell and Johnstone clans in 1593. The verse closes with:

For were'er I gang, or e'er I ride,  
The lads of Wamphray are on my side;  
And of a' the lads that I do ken,  
A Wamphray's lad's the king of men.

When one considers the typical march written at the time this piece illustrates the extent to which Percy Grainger was the innovative eccentric. This is no ditty but a fully wrought tone poem exploring all of the timbres available to the wind band.

A highly gifted and superbly trained musician, **Giannini** explained his philosophy of composition as follows: "The composer's duty is to express what is in him with utmost sincerity, with no thought of whether it is 'original' and no desire to make an impression by doing startling things." Symphony No. 3 follows no program. The first movement, in sonata-allegro form, offers a victorious opening. Its fundamental motive is the interval of a fourth, which is heard immediately in the first theme. The second movement takes advantage of the lyric woodwind sound of the band and in ABA form presents a quiet, restful section of great beauty. The third movement, ABAB, is an example of rhythmic playfulness. Here the shifting pulses of 6/8 and 3/4 rebound over and upon each other in intriguing fashion. The final movement, in sonata-allegro form, is announced by a tremendous woodwind sweep. Its pure excitement gives a thrilling emotional climax to this major work for band.

The title of *Cheerio March* was selected by a vote of radio listeners and was premiered by the **Goldman** Band on Sousa's birthday, November 6, 1932. At that time there was little to cheer about in the United States since the country was in the midst of its worst depression, with banking operations at a standstill and many people standing in soup lines. The Goldman Band did its share by presenting concerts to help New Yorkers forget their troubles – at least for a time. Considering our current economic condition: *Cheerio* might be just the medicine we need.

**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 and clinician throughout the United States. Internationally, he has guest conducted, given research presentations or adjudicated bands in Austria, Japan, Canada, China, Singapore, Sweden and the United Kingdom. He has also served on the faculties of The University of Washington, VanderCook College and the Eastman School of Music. Dr. Fonder's research 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 is currently the editor of 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. 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 was a 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 CONCERT BAND**  
**Mark Fonder, conductor**

**Piccolo**

Elizabeth Krimmel

**Flute**

Maggie Gallagher  
Jocelyn Kraus  
Emma Hileman  
Corinne Shirk  
Christina Santoro  
Elizabeth Hamilton  
Kelly McKee  
Addie Davis

**Oboe**

Karen Kupferberg  
Sarah Ganzhorn  
Shelby Apuzzo

**English Horn**

Shelby Apuzzo

**Bassoon**

Jared Cowing  
Judith Olson  
Alison Crerand

**Clarinet**

Michael Colletti  
Nick Rizzo  
Kelly Ducham  
Stephanie Pruden  
Jacqueline Widun  
William Gunn  
Jennifer Greenleaf  
Samantha  
Underwood  
Christopher Stathis  
Courtney Violanti

**Bass Clarinet**

Devon LePore

**Contrabass Clarinet**

Mary-Katherine  
Huebener

**Alto Saxophone**

Rachel Kininger  
Jason Saetta  
Jason Juliano  
Emily Backus

**Tenor Saxophone**

Andrew J. Loretz  
David DeHority

**Baritone Saxophone**

Matthew Rivera

**Bass Saxophone**

Bradley Burr

**Cornet/Trumpet**

Michael Conerty  
Zachary Allyn  
Jonathan Stewart  
Beverly Stokes  
Rebecca Graham  
Kevin Guest  
Zachary Stadtmueller

**Horn**

Maureen Preston  
Dana Arbaugh  
Drew Welkie  
Nathaniel Crider  
Karin Renger  
Cali DeSanto

**Trombone**

Paul Heiland  
Elizabeth Waltman  
Alicia Aubin  
Danielle Fraser  
Amanda Werbeck  
Erica Wegryzn  
Sondra Thorn  
Matthew Gillen

**Bass Trombone**

Mike Nave

**Euphonium**

Steven Vaughn  
Jennifer Strayer

**Tuba**

Timothy Orton  
Seth Magee  
Sean Pickard  
Erica Hendry

**String Bass**

Casey Georgi

**Piano**

William Gunn

**Timpani**

Beth Faulstick

**Percussion**

Julia Ross  
Andrew Thomson  
Daniel Pessalano  
Edith Resnik