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Concert: Ithaca College Concert Band

Ithaca College Concert Band

Mark Fonder

Jonathan Musgrave

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"Basically British"

First Suite in E-flat for Military Band, Op. 28, No. 1 (1909) Gustav Holst
(1874-1934)
10'
Chaconne
Intermezzo
March

Paris Sketches (1994) Martin Ellerby
(b. 1948)
15'
Saint-Germain-des-Prés
Pigalle
Père Lachaise
Les Halles

Molly On the Shore (1907/20) Percy Aldridge Grainger
(1882-1961)
5'

INTERMISSION

Bohemian Dances (2005) Guy Woolfenden
(b. 1937)
9'
Shepherds and Shepherdesses
Florizel and Perdita
Dance of the Satyrs

Jonathan Musgrave, Graduate Conductor

Suite Dreams (2007) Steven Bryant
(b. 1972)
9'

London Again Suite (1934) Eric Coates
(1886-1957)
5'
Oxford Street March

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor
Jonathan Musgrave, graduate conductor

Ford Hall
Wednesday, October 6th, 2010
8:15 p.m.

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About the Program

British composers have produced several exceptionally fine works for the concert band. Of all of these the *Suite in E-Flat* is generally regarded as the cornerstone. Although written in 1909, its premiere had to wait until 1920. The opening theme of the *Chaconne* is repeated throughout by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style, then in a cantabile mood. The two themes from the *March*, one dynamic and the other lyrical are also taken from the *Chaconne* theme. The first is something of an inversion played by the brass in a marcato style while the second is a more flowing rendition of the theme now right side up played by the woodwinds. Eventually the two are combined in a thrilling counterpoint leading to the coda. This composition is one of those rare selections that show the perfect balance of form and content. It influenced wind band writing for the next century.

Paris Sketches is subtitled “homage for band” and was commissioned by the British Association of Symphonic Bands and Wind Ensembles. The work is a tribute by the composer to the city he loves, as well as to the other composers who have been associated with one or more of the quarters of the historic French capital. A unifying theme of bells runs through the full score. The first movement depicts a dawn tableau of the Latin Quarter, with its bohemian and artistic inhabitants. *Pigalle* is a highly charged caricature of the Parisian equivalent of *Soho*. The slow third movement is an homage to Satie’s *Gymnopedies* and reflects on the tombs of this large and famous cemetery. The final movement shatters the quiet of the previous movement depicting a marketplace. The work concludes with an epilogue of quotes from the first movement and the final bars of Berlioz’s *Te Deum*.

Percy Grainger is one of the foremost contributors to the repertoire of the wind band. Although Australian by birth and later an American citizen, Grainger spent several years in England primarily as a concert pianist. Like Bartok, Grainger was fascinated by folk songs and composed several settings based on these songs. *Molly on the Shore* was originally composed for string quartet and dedicated to another folk song fancier, Edvard Grieg. Several years later he scored it for wind band and it has been a test piece in clarinet auditions ever since. The piece is actually based on two Irish reels, *Molly on the Shore* and *Temple Hill*. The perpetual motion of the reel features some 18 different sequences of the two tunes with Grainger’s own inimitable harmonies and counter melodies to make it a British band classic.

Over the years, Guy Woolfenden has written over 150 works, mainly incidental music, for the Royal Shakespeare Company. One of his favorite Shakespeare plays is *The Winter’s Tale*, and it was from that source emerged this band work. Act IV of the play is set in the kingdom of Bohemia, hence the title of the work. However, the style is unmistakably British. The first movement is in tricky and ever-changing meters but the flow is logical. The slower second movement is a gentle and slow waltz; a lovers’ *pas de deux*. The final movement is a foot-stomping dance of carters and shepherds who dress in outrageous costumes representing the lecherous half-man/half-goat creatures of Greek mythology.

The only American represented in tonight’s program is the Arkansan composer Steven Bryant, who studied with John Corigliano and Cindy McTee. His *Suite Dreams* is based on themes introduced in the Holst Suite performed in the first half. Bryant considers his work a re-mix of the fragments, like a dream-like fantasia. The themes travel from the cleverly disguised to the blatantly obvious. There are various aleatoric, improvised and non-standard notational devices used throughout. Yet the piece remains a respectful homage to the traditional classic.

The BBC dubbed Eric Coates as “the uncrowned king of light music” and he delighted Edwardian audiences for years with his jaunty and entertaining salon tunes. His *London Suite* and its encore, the *London Again Suite* provided English audiences with exquisite musical portraits of some of the most well known locations in the capital city. Listeners will find themselves at once surrounded by the endless hustle and bustle of proper West End shopping in this delightful lollypop.

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 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

Savannah Clayton

Flute

Cori Shirk
Emma Hileman
Emily Ball
Justine Stephens
Sophia Ennocenti

Oboe

Jeffrey Porzio
Candace Crawford
Katie Jessup McDermott
Catie McGovern

English Horn

Candace Crawford

Bassoon

Stanley Howard
Ross Triner
Shaina Zevallos

Contrabassoon

Shaina Zevallos

E-Flat Clarinet

Devon LePore

Clarinet

Christopher Peña
Tom Bonomo
Michelle Breitenbach
Stephen Fasteau
Jacqueline Burd
Luben Daniel
Steven Dewey
David Geary
Allison Smetana

Bass Clarinet

Samantha Underwood

Alto Saxophone

Jason Saetta
Jason Juliano
Christopher Miley
Andrew Loretz
Alec Staples

Tenor Saxophone

Erika Friedman
Daniel Cohen

Baritone Saxophone

David DeHority

Cornet/Trumpet

Gregory Tilden
Kevin Cope
Micaela Connelly
Mason St. Pierre
Marie Spoelstra
Matthew Recio
Jason Ferguson
Zachary Stadtmuller
James Rose
Brendan Keene
Kevin Guest

Horn

Ryan Chiaino
Alyssa A'Hearn
Beth Stella
Anne Wilson
Jenna Geracitano

Trombone

Matthew Confer
Kai Johnson
Tim Taylor
Danielle Fraser
Andrew Tunguz-Zawislak
Chad von Holtz
Alexis Carr
T.J. Schaper
Riley Goodemote
Matthew Gillen

Bass Trombone

Peter Wall
Ian Bertucci

Euphonium

Emily Forman
Joseph Caldarise
Eric Weller

Tuba

Joseph Sastic
Nicole Kukieza
Ryan Hart
Nicholas Courtney
John Berwick

String Bass

Mike Ladouceur

Piano

Joseph Calderise

Timpani

Taylor Eddinger

Percussion

Ian Cummings
Keegan Sheehy
Eric Brown
Heather Hill
Collin T. Smith