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## Concert: Ithaca College Concert Band: The Literate Band

Ithaca College Concert Band

Mark Fonder

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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

*"The Literate Band"*

Do Not Go Gentle Into That Good Night (1979)

Elliot Del Borgo  
(b. 1938)

Sun Paints Rainbows on the Vast Waves (1982)

David Bedford  
(b. 1937)

INTERMISSION

Tears (1994)

David Maslanka  
(b. 1943)

Hans Christian Andersen Suite (1997)

Søren Hyldgaard  
(b. 1965)

*Introduction: The Noble Poet*

*The Journeying Storyteller: Europe by Railway*

*The Little Match-Girl*

*Constantinopel: A Poet's Bazaar*

*Dream Waltz (The Poet and "The Swedish Nightingale")*

*The Tinder-Box*

Ford Hall Auditorum  
Thursday, April 29, 1999  
8:15 p.m.

## ABOUT THE PROGRAM

Tonight's concert is the culmination of an integrated arts experience for the students in the band. Poetry and prose influenced or inspired the composers who wrote tonight's selections. So, in addition to rehearsing this music, students spent time researching Samuel Taylor Coleridge's life and works. We shared the duties of producing a term paper. We analyzed the metaphors hidden within Dylan Thomas's poem *Do Not Go Gentle Into That Good Night*. The novel *Monneu* provided us with an insight of the horrific effects of the colonization efforts by the French in Africa and favorite children's stories by Hans Christian Andersen were revisited. These four works created a vast emotional palette for composer and performers alike.

Music and literature often share similar artistic techniques. We speak of the rhythm of poetry as much as we study the metaphorical and symbolic references to musical motives. Just as a short story has themes, so it goes with a song. There is tension and release, unity and variety and, most importantly, insight into the human experience.

The Dylan Thomas poem *Do Not Go Gentle Into That Good Night* was the motivation for Del Borgo's tone poem. Del Borgo writes, "while not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound."

The opening motive, representative of the life force, permeates much of the work. An Ivesian use of sound layers -- in the form of polytonal hymns -- calls to mind the struggles and persistence of the human spirit and its refusal to "go gentle."

Regarding the second selection, Bedford wrote, "The title comes from a jotting in Coleridge's notebook during the period when he was working on *The Rime of the Ancient Mariner* and is a reference to a passage which the poet had read in the Philosophical Transactions of the Royal Society. This was a letter from a Father Bourzes, of which the pertinent paragraph reads: 'I shall add on observation more concerning *Marine Rainbows*, which I observed after a great *Tempest off of the Cape of Good Hope*. The Sea was then very much tossed, and the Wind carrying off the Tops of the *waves* made a kind of Rain, in which the Rays of the *Sun painted the Colours of the Rainbow*'. (Italics and capitals in original). It is this evocative description which provided the stimulus for this composition and influences the feeling and atmosphere of its sound-world.

Unlike many pieces of Wind-Band (scores of which I studied since this is my first composition in this medium) there is very little doubling of notes. The band is subdivided into a set of ensembles as follows: the piccolo and 2 flutes, the low clarinets, the 3 cornets and the 3 trumpets form 4 trios. The 2 oboes, cor anglais and bassoon, the high clarinets, the 4 saxophones and the 4 French horns form 4 quartets, while the 3 trombones, euphonium and tuba form a quintet. Each percussion player is often temporarily 'attached' to one of these smaller ensembles, a good example being the opening build-up of the pairs of chords after the slow introduction. In the coda, the band is divided into 3 rhythmically independent groups. Each percussionist has a tambourine. While one of them maintains a steady reference beat, the other 3 are each attached to one of the band groups which results in a kaleidoscopically rhythmic ending."

David Maslanka wrote: "The title *Tears* comes from my reading of the novel *Monnew* by the African writer Ahmadou Kourouma. His story tells of the dissolution of a traditional African culture as Europeans overran it. The native people were made to endure the "monnew" -- the insults, outrages, trials, contempts, and humiliations -- of colonialism. This is the external motivation for the piece, but I don't know anyone in Africa directly. I have come to understand that fascination with something in the external world means that a thing deep inside has been touched. So the piece is about something in me. Over the years my music has acted as predictor for me. It gives me advance nonverbal messages about things I don't understand yet -- movements of my unconscious that are working their way toward the light."

*Tears* finally is about inner transformation, and about groping toward the voice of praise. As St. Francis and St. Ignatius have it, the proper function of the human race is to sing praise. *Tears* is about inner breaking, and coming to terms with the pain that hinders the voice of praise; *Tears* is about the movement toward the heart of love.

Maslanka's friend Richard Beale captured these thoughts in a brief and powerful poem:

Unless tears come  
to wash my eyes  
I will not see again.  
Unless I lift my arms  
in gratitude for pain  
they will lack the strength  
to harvest daffodils.

Søren Hyldgaard published the following program notes for the final selection:

1. Introduction: The Noble Poet [Fanfare & Hans Christian Andersen Theme]

We are introduced to The Poet's Theme; a noble little melody associated with Hans Christian Andersen, himself throughout the piece. This work is about the Danish national poet's larger-than-life adventures as much as his beloved fictional stories.

2. The Journeying Storyteller: Europe by Railway  
I: The Train Station  
II: Full Steam Ahead!

In one of his numerous travelogues, Andersen shares his awe-inspired, almost childish infatuation with the recent wonder of technology - the railway! A man used to bitter blisters and bumpy carriage rides, Hans Christian Andersen clearly saw the steam-engine train as a blessing. This hybrid movement is a free depiction of the writer's enthused notes, carrying you from a local train station through southern Europe and all the way to the exotic landscapes of Near-and Middle East.

3. The Little Match-Girl

In one of Andersen's saddest and most beloved short stories, a young child on New Year's Eve desperately tries to sell a few bundles of matches. Ignored by the busy citizens, the little girl fantasizes about warm lodgings and rich food. In the flare of her matches, she has a vision of her old grandmother in Heaven, which is soon to be welcoming a new soul as the last match fades away...

4. Constantinopel: A Poet's Bazaar

"A Poet's Bazaar" is one of Hans Christian Andersen's most contagiously uplifting books. In short, his portrayal of the marketplaces of Constantinopel (now known as Istanbul) is one of great romanticism and poetry - and very little realism. Like a child in a candy store, Andersen describes the smells of exotic teas, incense, and spices. Thus, rather than staying anywhere near loyal to indigenous Middle-East harmony, I wrote this lively piece more in tradition with theatrical 'Hollywood' conventions, airing on the way more than one cliché'd preconception about Arabian Nights or Persian Markets...

## 5. Dream Waltz [The Poet and "The Swedish Nightingale"]

Much has been written and speculated about the romantic life of Hans Christian Andersen; little derives from his own log-keeping, but his obsession with famous soprano Jenny Lind is undeniable. A true megastar in her own time, Ms. Lind was affectionately referred to as 'The Swedish Nightingale' and lent her title as a primary inspiration for Andersen's Chinese fairytale. The poet regarded himself clumsy and not at all a ladies' man; I could not help visualizing the poet and his singer of dreams in a grand ballroom, him trying to lead his belle but invariably stepping over his own big feet in what becomes more of a nightmare. Hence, I hope you will find yourself in a sort of musical maze here - always looking to put the right foot down at the right beat and frantically searching for romantic grace and harmony. Have you ever waltzed in 7/8 time?

## 6. The Tinder-Box

I: The Soldier's March

II: The Old Witch; the Giant Dogs "With Eyes Big As The Round-Tower"

III: Hex Beheaded!

A Danish rendition of the story of Aladdin and His Wonderful Lamp Andersen lit up the hearts of his fellow Danes with his *Tinder-Box*, the story of a cheerful soldier tricked by a mean old witch to descend into a hollow tree and retrieve her old Zippo. The soldier charms his way past the three mean watchdogs but eventually decides there must be something to that old tinderbox - and bluntly chops off the witch's ugly head! This is only the opening of a wild romp of a tale. But why tell the rest of such a well known story? If you don't know the ending — GO READ IT!

# ITHACA COLLEGE CONCERT BAND

Mark Fonder, conductor

## Piccolo

Stacia Jaronski

## Flute

Cheryl Houston  
Katya Ermolaer  
Adriana Marallo  
Sarah Paysnick  
Kelly Coleman  
Rebecca Dent  
Laurie Jerva  
Tiffany Rahrig  
Molly Sassaman  
Erin McCully

## Oboe/English Horn

Hannah McKeown  
Brian Cassagnol  
Melissa Pelkey

## Bassoon

Colleen Maclean  
Jennifer Schnorbus  
Gerald H. Porteus, III

## E-Flat Clarinet

Shana Dean

## Clarinet

Emily Rider  
Elizabeth Feck  
Christina M. Carnevale  
Anna Pruett  
Bret Dunham  
Damian Vella  
Jen Siracusa

## Clarinet (continued)

Patricia Eppedico  
Christine Stevens  
Sandy Hales  
Amy Yaremczak

## Bass Clarinet

Martha Everett  
Toni Musnicki

## Alto Saxophone

Dan Shaut  
Brent Davis  
Laurel Feldman

## Tenor Saxophone

Annemarie A. Edmonds  
Peter Kincaid

## Baritone Saxophone

Jeffrey Stepien

## Trumpet

Douglas Fraley  
Hugh Ash  
Jim Dawson  
Keith David Reeves  
Dylan Race  
Peter Farrell  
Bram Tobey  
James C. Hegedus, IV

## Horn

Sarah Kuyt  
Allison Zalneraitis  
Patrick Votra  
Shelley Facente

## Trombone

Philip Obado  
Kristina Westin  
Jason M. Silveira  
Brian Honsberger

## Euphonium

Matthew Feinberg  
Kerry Cleary

## Tuba

Jenna Topper  
Todd Morgan  
Brian McAndrew  
Sean Anderson  
Aaron Vogel

## Keyboard

Erin McCully  
Sandy Hales

## Timpani

Jennifer Higgins

## Percussion

Eric Smith  
Philip Shrut  
Gina Alduino  
Patrick Gehlhoff  
Jaimie Bernstein