

Family Weekend:

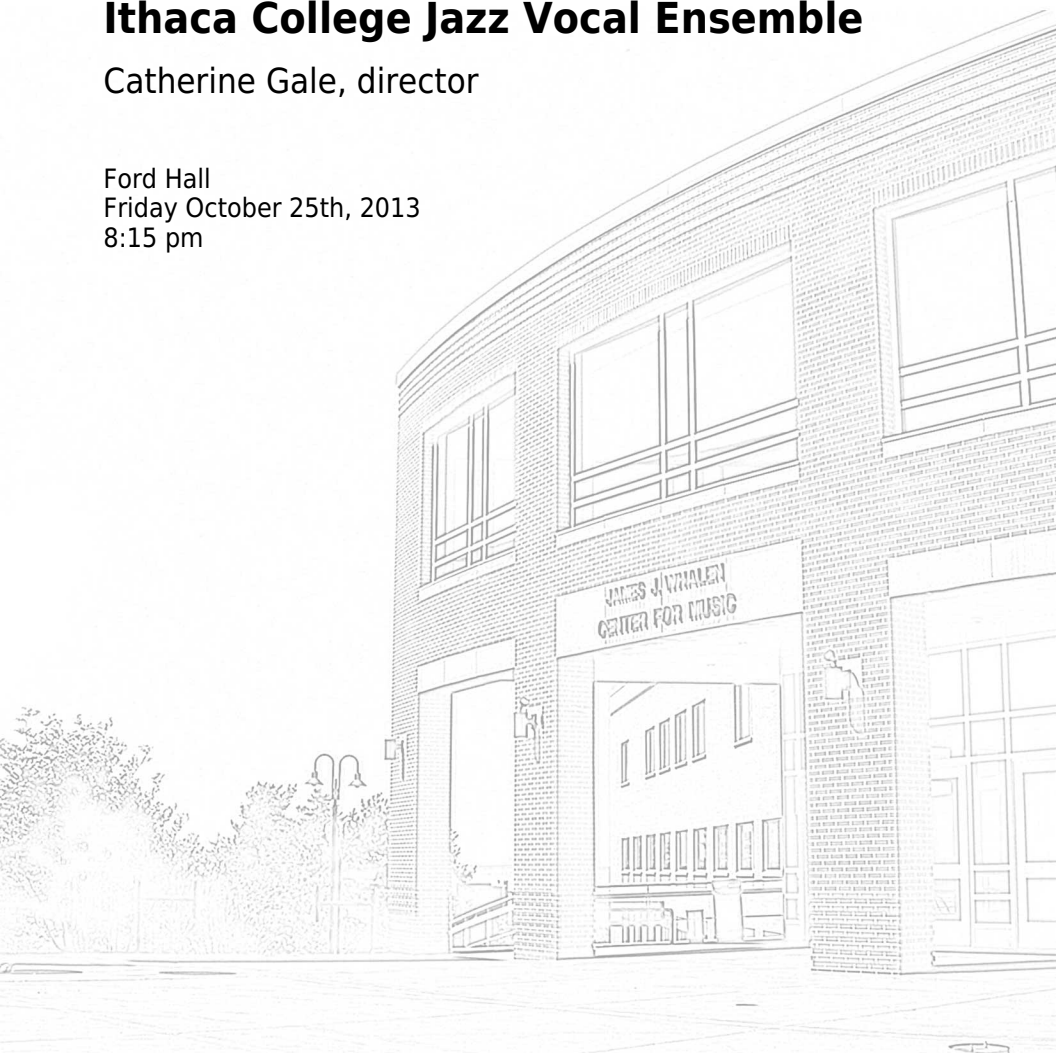
Ithaca College Concert Band

Mark Fonder, conductor

Ithaca College Jazz Vocal Ensemble

Catherine Gale, director

Ford Hall
Friday October 25th, 2013
8:15 pm



ITHACA COLLEGE

School of Music

Program

Friday, October 25, 2013

Ithaca College Concert Band Mark Fonder, conductor

Scenes from "The Louvre" (1966)

The Portals
Children's Gallery
The Kings of France
The Nativity Paintings
Finale

Norman Dello Joio
(1913 -2008)

Sheltering Sky (2012)

John Mackey
(b. 1973)

Victory at Sea (1954)

Song of the High Seas
Submarines in a Calm Sea
Beneath the Southern Cross
The Guadalcanal March
The Sunny Pacific Islands
The Approaching Enemy
The Attack
Death and Debris
The Hymn of Victory

Richard Rodgers
Transc. by Robert Russell Bennett
(1902-1979)

Intermission

Ithaca College Jazz Vocal Ensemble
Catherine Gale, director

Just In Time (1956)

Jule Styne
(1905-1994)

Knock Me A Kiss (1941)

Mike Jackson & Andy Razaf

So Nice - Samba de Verão (1964)

Music- Marcos Valle
Lyrics- Paulo Sérgio Valle
English lyrics- Norman Gimbel

Tea For Two (1924)

Vincent Youmans
(1898-1946)

Autumn Leaves (1945)

Joseph Kosma & Jacques Prevert
English Lyrics - Johnny Mercer

Everybodys Boppin' (1959)

Jon Hendricks
(b. 1921)

Biographies

Mark Fonder

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, Japan, Canada, China, Singapore, Taiwan, throughout the Euro zone 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 an award-winning 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*, *Winds*, *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, in 2013, the Ithaca College Faculty Excellence 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.

Catherine Gale

Catherine Gale is the director of the Ithaca College Jazz Vocal Ensemble, and has been directing the ICJVE & teaching jazz voice as a member of the Ithaca College jazz faculty since 2010. Since moving to Ithaca in 2008, she has sung with many groups in Central New York, including the Ithaca Jazz Quartet/Quintet, the Central New York Jazz Orchestra, and Walter White's "Small Medium @ Large."

For more than 15 years, she performed as a freelance singer in and around New York City, singing with a variety of groups including The Warren Vache Quintet, The Peter Deutchen Orchestra, Manhattan Sound, The Bronx Arts Ensemble and The Swing Mavens. Though much of her work is as a featured singer, Ms Gale has always been a fan of, and a performer in jazz vocal groups. She toured extensively with Swing Fever, and over the years has been a member of such groups as The Swing Syndicate, Lance Hayward Singers, New Voice of Hope, & Sharp Five. In addition to performing, Ms. Gale was on the faculty of New York University as a professor of jazz voice from 1998 to 2008.

Raised in a family of musicians, Ms Gale has been singing since age three. She attended Oberlin College, and completed her Bachelor of Music degree at Manhattan School of Music.

Program Notes

This band version of 'The Louvre' is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965. The five movements of this suite cover the period of the Louvre's development during the Renaissance. Here themes are used from composers of that time. The band work was commissioned by Baldwin-Wallace College. There are five movements to the work and are primarily based on different ancient airs. The first movement serves as the introduction based on the title music of the film score. Movement two is a theme in variations based on the Renaissance tune, "Ronde and Saltarello." The third movement contains themes by composers Jean Baptiste Lully and Pietro Antonio Cesti. Movement four is based on the theme "In Dulce Jubilo" which Dello Joio used in his popular work "Variants on a Medieval Tune." The Finale is based on Albrici's "Cestiliche Sonate."

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts - a nostalgic portrait of time suspended. The work itself has a folksong-like quality - intended by the composer - and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant

melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original – his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

Although Richard Rodgers is remembered primarily for his Broadway successes with *Oklahoma*, *South Pacific*, *Carousel*, *The King and I*, and *The Sound of Music*, he was also highly respected for his work in ballet (*Slaughter on Tenth Avenue*) and television. *Victory at Sea* was a highly popular television production during the 1950s showing the Pacific theatre in World War II. The symphonic sweep of Rodgers's score captures the moods and variations of the war at sea in all its terror and emotion and adds a poignancy which neither camera nor words could convey. Robert Russell Bennett was Rodgers's long time collaborator and he scored this classic for band and it has delighted audiences for decades.

Personnel

Ithaca College Concert Band

Piccolo

Christine Dookie

Flute

Kirsten Schmidt
Ashley Watson
Jillian Francis
Diana Ladolcetta
Mikayla Lydon
Jennie Ostrow
Jennifer Pham

Oboe

Samantha Rhodes
Jordan Rosas
Colleen Maher

Bassoon

Meghan Kelly
Kailey Schnurman

E-flat Clarinet

Michelle Schlosser

Clarinet

Michelle Schlosser
Kestrel Curro
Jill Gagliardi
Bryan O'Hearon
Vivian Becker
Mark Lam
Brianna Ornstein
Nicholas Alexander

Bass Clarinet

Olivia Ford
Carly Schnitzer

Alto Saxophone

Christine Saul
Alex Judge
Junwen Jia

Tenor Saxophone

Dan Felix
Zachary
Forlenza-Bailey

Baritone Saxophone

Alec Miller

Cornet/Trumpet

Alex Miller
Brian Sanyshyn
Stephen Gomez
Michael Cho
Alec Fiorentino
Raymond Fuller
Tyler Capalongo

Horn

Robbie Oldroyd
Elizabeth DeGross
Jacob Morton Black
Shannon O'Leary

Trombone

Andrew Nave
Matt Nedimyer
Luke Kutler
Kristin Jannotti
Emily Pierson

Bass Trombone

Noah Pomerselig
Mitchel Wong

Euphonium

Steven J. Wasco, Jr.
James Yoon
Erin Stringer

Tuba

Jeffrey Stewart
Chris Circelli
Matthew
Bailey-Adams

Timpani

Gabriel Millman

Percussion

Shannon Frier
Nicole Dowling
Lillian Fu
Clare Iralu
Jamie Kelly

Ithaca College Jazz Vocal Ensemble

VOICES

Rebecca Angel
Piers Conway
Kayla Dwyer
Maris Krauss
Ciara Lucas
Hannah Martin
Hayley Parker
Brandon Schneider
Ian Weise
Derek Wohl

RHYTHM

Piano - Patrick Young
Drums - Will Sigel