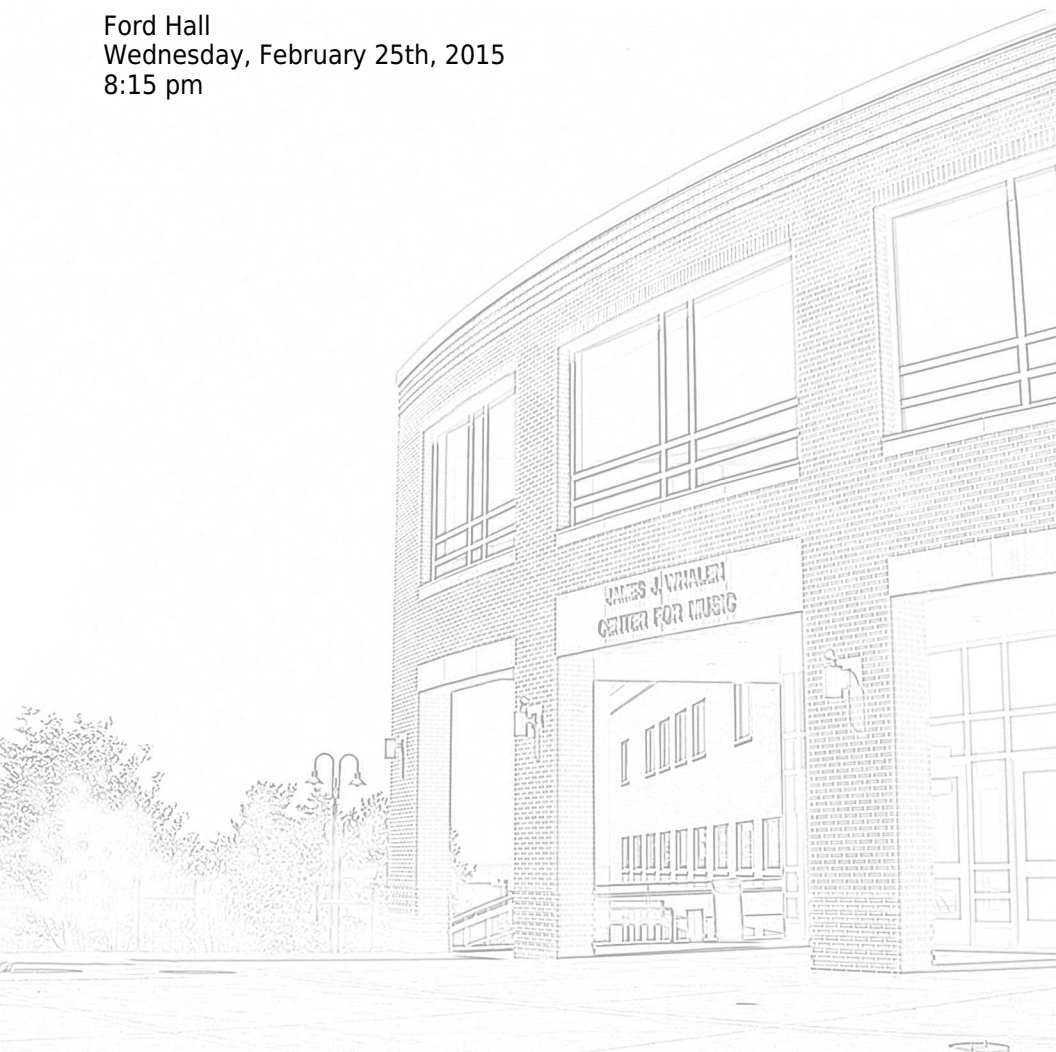


Ithaca College Concert Band

"Revelry and Reverie"

Mark Fonder, Conductor
Steven Mauk, Guest Artist

Ford Hall
Wednesday, February 25th, 2015
8:15 pm



ITHACA COLLEGE

School of Music

Program

March: The Thunderer (1889)

John Philip Sousa
(1854 - 1932)

Symphony on Themes of John Philip Sousa (1994)
II. After "The Thunderer"

Ira Hearshen
(b. 1948)

Deuxieme Suite (1949)
I. Andantino
II. Andante con moto
III. Allegretto
IV. Allegro

Germaine Tailleferre
(1892 - 1983)
Trans. by Désiré Dondeyne

Intermission

Danza Capriccio (1990)

Ron Nelson
(b. 1929)

Steven Mauk, Guest Artist

The Slavonic Dances (1878, 1886)

Antonin Dvorak
(1841 - 1904)
Trans. by James Curnow

Biographies

Dr. Steven Mauk has served as Professor of Saxophone in the School of Music at Ithaca College since 1975. He has presented numerous solo, chamber music, and concerto performances in such international locales as the United Kingdom, China, Germany, the Netherlands, Japan, Australia, Canada, Russia, Italy, Belgium, Luxembourg, Croatia, Poland, and Slovenia. His performances in the US have included those in New York City, Los Angeles, St. Louis, Atlanta, Boston, San Francisco, Washington, Cleveland, and Chicago. Mauk has given three recitals at Weil Hall (formerly Carnegie Recital Hall), a concerto presentation at Alice Tully Hall (NYC), four concerto performances with the United States Navy in Washington, DC, and concerto presentations in Russia and China. One of the foremost authorities on the soprano saxophone, Mauk is often invited to present lectures, recitals, and articles dealing with this member of the saxophone family. He is a founding member of the chamber groups *Empire Saxophone Quartet*, *Troica*, *Remeleixo*, and *Tango de Cámara*. Thirty works have been dedicated to him by such composers as Dana Wilson, Graham Fitkin, David Kechley, Meyer Kupferman, Lawrence Weiner, Marc Satterwhite, Gregory Woodward, Peter Rothbart, and David Deason. Mauk has recorded 22 albums, written over 100 articles, and authored four books. He is also a contributing author to the *Vandoren Etude and Exercise Book for Saxophone* (Vandoren). Mauk is an artist/clinician for both Selmer and Vandoren, and presents numerous sessions dealing with saxophone performance and pedagogy. In the US he has presented master classes at many major universities, including Indiana University, Michigan State University, University of Illinois, the New England Conservatory, Cincinnati Conservatory, North Texas University, Bowling Green State University and the Oberlin Conservatory of Music. His European classes have been presented in cities including London, Glasgow, Edinburgh, Amsterdam, Luxembourg, Pesaro (Italy), Zagreb (Croatia), Ljubljana (Slovenia), Moscow, and Beijing. As an active member of the North American Saxophone Alliance, Mauk has held the offices of President and Director of Scholarly Publications. In 2012, he was elected an Honorary Life Member, the highest honor bestowed by this professional organization. He has received a Dana Teaching Fellowship and a Dana Research Fellowship at Ithaca College for his excellence in teaching and research, as well as an Ithaca College President's Recognition Award. Mauk was the recipient of the 1995-98 National Artist Award from the Phi Kappa Phi Honor Society and received Ithaca College's Excellence in Teaching Award for 2001-2002.

Dr. 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 has edited the *Journal of Historical Research in Music Education* since 2003. 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.

Program Notes

The Thunderer was Mrs. John Philip Sousa's favorite march. In it, Sousa created perhaps the most memorable march introduction ever written by using two simple unison scales mirrored in contrary motion. After a clean, precise first strain, Sousa borrows an excerpt from his own "Trumpet and Drum" bugle study and adds a woodwind countermelody on the repeat. The march's trio features the long legato line

contrasting with the square rhythms of the dogfight. When Sousa wrote this march he was well on his way to establishing himself as "The March King." He was an American composer with unprecedented popularity and he toured with his own band extensively. One estimate is between train and ship travel, the band logged over one million miles.

Ira Hearshen received his Bachelor of Music degree in applied theory and composition from Wayne State University. In 1972, he moved to Los Angeles to study orchestration at the Grove School of Music and under the tutelage of the film composer Albert Harris. He also studied counterpoint under Allyn Ferguson. Hearshen has many arrangements to his credit including the Detroit Symphony Pine Knob Summer Series, the Summer Pops Series for John Denver with various symphonies, the Jacksonville (FL) Symphony and the Air Combat Heritage Band. He is currently one of the most sought-after orchestrators in Hollywood. His orchestrations include music for the television series *Beauty and the Beast*, the Broadway show *Into the Light*, and feature films *Guarding Tess* and *The Three Musketeers*. Stirred and fascinated by the music of Sousa since childhood, Hearshen set out to pay homage by writing a legitimate suite for the concert stage based on themes of the March King. He began the entire symphony from the trio theme of the march of *The Thunderer* and slowed it down to a tempo of 48 beats per minute, cast in the style of the finale to Mahler's Third Symphony. Hearshen's symphony, especially this movement performed tonight became a staple of the repertoire almost instantly and was nominated for the Pulitzer Prize in music.

Germaine Tailleferre studied piano with her mother at home, composing short works of her own, after which she began studying at the Paris Conservatory where she met Louis Durey, Francis Poulenc, Darius Milhaud, Georges Auric, and Arthur Honegger. With her new friends, she soon was associating with the artistic crowd in the Paris districts of Montmartre and Montparnasse. It was in the Montparnasse atelier of one of her painter friends where the initial idea for *Les Six* began. The publication of Jean Cocteau's manifesto *Le coq et l'Arlequin* resulted in Henri Collet's media articles that led to instant fame for the group, of which Tailleferre was the

only female member. In 1923, Tailleferre began to spend a great deal of time with Maurice Ravel at his home in Monfort-L'Amaury. Ravel encouraged her to enter the *Prix de Rome* Competition. Tailleferre wrote many of her most important works during the 1920s, including her 1st Piano Concerto. The 1930s were even more fruitful, with the Concerto for Two Pianos, Chorus, Saxophones, and Orchestra. At the outbreak of World War II, she was forced to leave the majority of her scores at her home in Grasse, with the exception of her recently completed *Three Études for Piano and Orchestra*. Escaping across Spain to Portugal, she found passage on a boat that brought her to the United States, where she lived the war years in Philadelphia. After the war in 1946, she returned to her home in France, where she composed orchestral and chamber music including tonight's Second Suite. This suite characterizes French music of the era: clear and delicate.

A native of Joliet, Illinois, Ron Nelson was born December 14, 1929. He studied composition at the Eastman School of Music at the University of Rochester earning a bachelor's degree in 1952, a master's degree in 1953, and a doctorate in composition in 1957. His teachers at Eastman included Louis Mennini, Bernard Rogers and Howard Hanson. In 1954-1955 he studied with Tony Aubin in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant. In 1956, Dr. Nelson joined the faculty of Brown University in Providence, Rhode Island, where he served as chairman of the music department from 1963 to 1973, retiring as Professor Emeritus, in 1993. In 1991, Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. His *Passacaglia (Homage on B-A-C-H)* was the first piece to win all three major wind band composition prizes during one period — the National Band Association Prize, the American Bandmasters Association Ostwald Award, and the Sudler International Prize. He was awarded the Medal of Honor by the John Philip Sousa Foundation in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

Nelson has received numerous commissions, including those from the National Symphony Orchestra, the Rochester Philharmonic, the USAF Band and Chorus, Musashino Wind Ensemble, Aspen Music Festival and numerous colleges and

universities. He has also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts. Conductor Leonard Slatkin may have described Ron Nelson best: "Nelson is the quintessential American composer. He has the ability to move between conservative and newer styles with ease. The fact that he's a little hard to categorize is what makes him interesting."

Nationalistic composers of the nineteenth-century never tired of stylizing folk songs and dances. Here the musical images of their homeland took their audiences of city-dwellers to the fresh, invigorating breath of the primitive life and the common folk. Dances with folk rhythms were in great demand and a music publisher invited the struggling composer Antonin Dvorak to write some dance movements with a Czech flavor. The 37-year-old Dvorak originally wrote the eight Slavonic Dances, op. 46 (1878) as a set of piano duets and sold the rights to his publisher for 300 Marks (only \$100 in today's money!). The success of these dances so propelled his career that he was soon able to command composition fees that would allow a lifetime of financial security. Although the dances sound like folk tunes, Dvorak did not actually use folk material. He used original ideas and stylized the rhythms and expressive characteristics of Czech folk music so well that they sounded like part of that culture. Dance #1 is a symphonic version of a furiant, a rapid, challenging 3/4 dance which owes its musical effectiveness to its alternating between triple and duple time. Dance #2 is patterned after the traditional Ukranian dance form entitled "dumka" which is more melancholy and thoughtful in character. Dance #8 is another furiant. The word furiant originated as a Czech expression for a swaggering arrogant peasant lad. Note the alternations of major and minor chords. Dance #4 is a tranquil Sousedská, which is a rustic minuet associated with the pastoral life of the Czech homeland. Dance #3 ends the symphonic suite and is influenced by the traditional polka.

Personnel

Piccolo

Chelsea Kaye
Lanphear

Flute

Jeannette Lewis
Thomas Barkal
Stephanie Feinberg
Chrysten Angderon
Mikayla Lydon
Madeleine King
Marguerite Davis
Jennie Ostrow

Oboe

Samantha Rhodes
Morgan Atkins
Meagan Priest

English Horn

Morgan Atkins

Bassoon

James Smith
Aiden C. Braun

E-flat Clarinet

Justine Call

Clarinet

Olivia Ford
Maggie Nobumoto
Erin Dowler
Martha Rolón
Carly Schnitzer
Hannah Blanchette
Katherine Filatov
Kevin Harris

Bass Clarinet

Vivian Becker

Alto Saxophone

Wenbo Yin
Lauren Thaete
Chiara Marcario
Alissa Settembrino

Tenor Saxophone

Jocelyn W. Armes
Daniel Felix

Baritone Saxophone

Alec Miller
Travis Murdock

Cornet/Trumpet

Stephen
Gomez-Peck
Armida Rivera
Max Deger
Vincenzo Sicurella
Mark Farnum
Lauren Marden
Michael Cho
Caitlin Mallon

Horn

Joshua Jenkins
Jacob Morton-Black
Shannon O'Leary
Josiah Spellman, Jr.
Jacob Factor

Trombone

Kiersten Roetzer
Andrew Nave
Sierra Vorsheim
Julie Dombroski
Luke Kutler
Matthew Beeby
Emily Pierson

Bass Trombone

Steven Meyerhofer
Steve Obetz

Euphonium

James Yoon
Christian Dow
Erin Stringer

Tuba

Lucas Davey
Andrew Satterburg

String Bass

Alexander Toth

Keyboards

Gabriela Calderón
Cornejo

Timpani

Ken O'Rourke

Percussion

Derek Wohl
Nigel Croston
Daniel F. Monte
Spenser Forwood