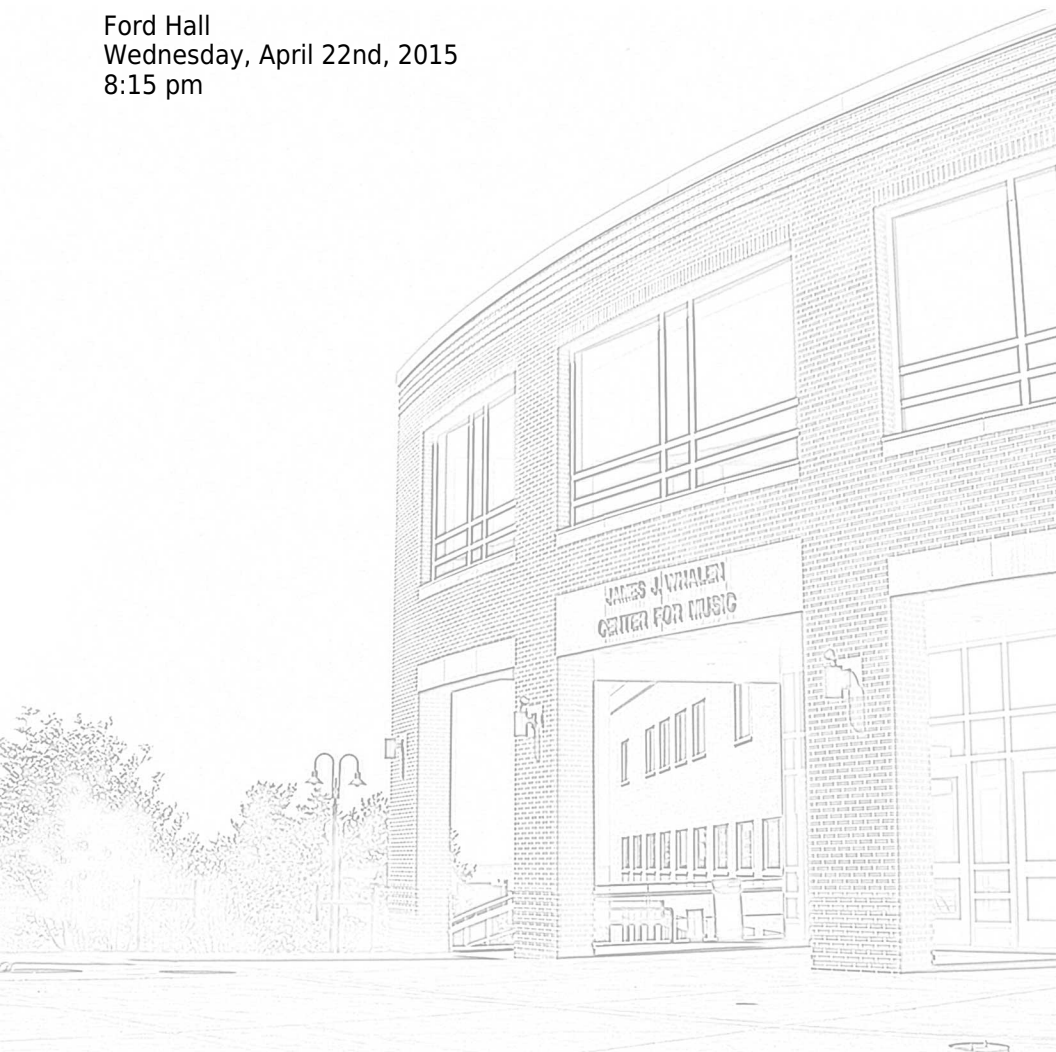


Ithaca College Concert Band

"A Fond(er) Farewell"

Mark Fonder, Conductor
Gordon Stout, Guest Artist

Ford Hall
Wednesday, April 22nd, 2015
8:15 pm



ITHACA COLLEGE

School of Music

Program

Celebrations (1988)

John Zdechlik
(b. 1937)

Suite in E-Flat for Military Band, Op. 28, No. 1
(1909)

Gustav Holst
(1874 - 1934)

Chaconne
Intermezzo
March

The Golden Age of the Xylophone (1983)

Arr. Floyd E. Werle

Gordon Stout, Xylophone

Intermission

Suite of Old American Dances (1949)

Robert Russell Bennett
(1894 - 1981)

Cakewalk
Schottische
Western One-Step
Wallflower Waltz
Rag

Colonial Song (1911)

Percy Aldridge Grainger
(1882 - 1961)

March: Glory of the Yankee Navy (1909)

John Philip Sousa
(1854 - 1932)

Biographies

Gordon Stout

Gordon Stout (b.1952) is currently Professor of Percussion at the School of Music, Ithaca College, Ithaca, N.Y., where he has taught percussion since 1980. A composer as well as percussionist who specializes on marimba, he has studied composition with Joseph Schwantner, Samuel Adler and Warren Benson, and percussion with James Salmon and John Beck.

As a composer-recitalist he has premiered a number of his original compositions and works by other contemporary composers. Many of his compositions for marimba are published, and have already become standard repertoire for marimbists world-wide.

A frequent lecture-recitalist for the Percussive Arts Society, he has appeared at more than a dozen International PAS Conventions to date, as featured marimbist, as well as throughout the United States and Canada, Europe, Japan, Taiwan, Thailand, Singapore, Hungary, Mexico, Denmark, Puerto Rico, and Spain.. In May of 1983 he performed clinics and recitals in France, Germany, Holland and Belgium with "transcendental virtuosity", being described as "the Rubinstein of all aspects of the marimba".

Gordon was on the Jury of the 1st and 2nd Leigh Howard Stevens International Marimba Competitions during the summers of 1995 and 1998. In the summer of 1998 he was a featured marimbist at the World Marimba Festival in Osaka, Japan and he was a member of the jury for the 2nd and 3rd World Marimba Competitions in Okaya, Japan and Stuttgart, Germany respectively. In the summer of 2006 he was a member of the jury at the International Marimba Competition in Linz, Austria. On new years day in 2006 he conducted a 100 person marimba orchestra in the National Concert Hall in Taipei, Taiwan as part of the Taiwan International Percussion Convention. His composition "New York Triptych" for marimba orchestra, was commissioned by and written for the 50th anniversary celebration of the Percussive Arts Society, premiered at PASIC 2011 in Indianapolis, IN.

Gordon was inducted into the PAS Hall of Fame in November of 2012 at PASIC 2012/Austin, TX. Gordon is a clinician/recitalist for Malletch, and performs on and owns their M5.0 Roadster five-octave marimba. Gordon Stout is represented by the Percussion Events Registry Company. For information about having Gordon appear at your school or music festival, etc., please contact Lauren Vogel Weiss (See "Contact"). Gordon is also an endorser of Dream Cymbals and Gongs.

Mark Fonder

Born in Green Bay, Wisconsin, I acknowledge my parents as my first music teachers. Long car rides always included singing and my Mom in her warm alto voice faithfully carried the melody. My Dad, son of an amateur cornet player and a decent saxophonist in his own right, used his clear tenor voice to harmonize at the third. It didn't take long for my older brother and I to pick up the melodies and soon we were harmonizing as well. When my Dad heard the third of the chord being handled by us he would switch gears and give us the fifth and the seventh in smooth voice leading. At our best, it was common to hear 4-part harmonies to dozens of songs like "You are my Sunshine," "Shine on, Harvest Moon," "Let me Call you Sweetheart," and all the Christmas carols.

We moved to nearby Appleton and by some stroke of luck, St. Pius X, the church we attended, had a boy's choir. This was not just some pick-up group; it was an

auditioned, serious ensemble run by Mr. John Skidmore, the school's choir and band teacher. Mr. Skidmore fashioned his teaching after the strictest, most demanding of all known teachers, Vince Lombardi, coach of the Green Bay Packers. (n.b. The Packers were in the middle of their run of 5 NFL championships over a 7-year period). Mr. Skidmore was a superb organist and I learned to love JS Bach, who was his favorite composer. At each High Mass, Skidmore took us on a tour of fugues, chorale preludes and chorales that was sheer artistry. I sang first soprano for three years in Skidmore's choir and we performed on local television on occasion and on every Sunday at High Mass in Latin. Rehearsals were rigorous if not terrifying and the music was the real literature, not feel-good cutesy songs. Skidmore insisted on memorization so that all eyes were fixed on him at all times. A distraction like a whisper would bring out true old school fury.

When my older brother was old enough to play an instrument in the St. Pius X Band, he chose clarinet. The next year, my first choice was oboe. To this day, I'm not sure if it was because my 2 top teeth were still not completely grown in or if it was just a series of poor reeds, but it was painfully apparent that oboe and I were not compatible. There was no option for quitting band either from my parents or Mr. Skidmore so I was outfitted with a trombone. Good fit! At home I learned that if we practiced after supper we would be excused from doing the dishes. So it was 30 minutes of practice every day that we ate. Already equipped with a trained ear, I learned my music quickly and often looked at my brother's clarinet music and read that too. I didn't know that was called transposition or that I was learning tenor clef until much later. It all just seemed to come together. Mr. Skidmore brought the same intensity to trombone lessons and band that he did with his boys choir. Tough love.

Another family move, this time to Grafton, WI and thankfully along with it a relaxing of discipline in my musical instruction. Mr. John Wichmann (middle school) and Mr. Tom Christie (high school) taught band and they brought a humanistic treatment into the instruction at the perfect time. A true love affair with music, bands and the trombone was developing. My high school band experience was superb. Music by the great composers (whether we could play them or not), was always found in the folders. By some stroke of fortune, my audition for the Wisconsin Honors Band was successful and its conductor, Col. Arnauld D. Gabriel, (coincidentally an Ithaca College alumni) sealed the inspiration with his masterful musicianship and teaching. I was hooked on music and became determined to make it my career in any way possible. I studied with the principal trombonist of the Milwaukee Symphony, Donald Haack. I went on a European tour with the Milwaukee Youth Symphony. I started keyboard study. And, I immersed myself in classical music of all eras. Nothing would stand in the way of my becoming a musician and a teacher. I studied music education at the Lawrence University Conservatory where my mentor, Fred Schroeder, was one of the most important influences in my life. Prof. Schroeder played bass clarinet with Percy Grainger conducting the premiere of Lincolnshire Posy. His soft-spoken passion for music as well as his vast pedagogical knowledge helped immeasurably in my growth.

My professional biography takes over from this point and there is no need to rehash that here. But I would be remiss if I did not write that Ithaca College has, from the first day been a wonderful place for me. What great colleagues, a truly special dean and always fabulous and talented students! I looked forward to coming to work each and every day and will always believe that the formidable reputation of the Ithaca College School of Music opened doors for me that would have been closed had I chosen another path for my teaching career.

Thank you for allowing me to share these recollections. It provided me with the opportunity to thank all of my teachers, most especially my parents. A teacher's true influence is impossible to measure.

Program Notes

In lieu of the traditional program notes perhaps I can be allowed to explain why I would choose these selections for my final concert at Ithaca College.

During the 1990's, the IC Bands would invite a composer to campus for a period of time culminating in a concert featuring all three bands dedicated to the composer's works. Ron Nelson, Fisher Tull, Adam Gorb, Alfred Reed, Frank Ticheli and the composer of *Celebrations*, John Zdechlik were among the invited composers. John and I became fast friends, perhaps because we were both native northern Midwesterners. John so enjoyed my performance of this work that he gave me a signed copy of the score, unknowingly giving a welcome dose of confidence to this assistant professor.

I first became familiar with Holst's *Suite in E-Flat* as a high school trombonist. It was a transformative experience for me because for the first time I learned how a composer could take a simple motif and unify an entire composition around it. I grew a kinship with Gustav, a trombonist, who spent a portion of his career teaching music. It was only later when I learned this suite was a cornerstone in the repertoire of the wind band.

It was so exciting to me when Gordon Stout agreed to perform a solo with the band for my final concert. Gordon's reputation as a teacher and performer was well known to me before I arrived at IC in 1989 and was honored to be his colleague. He and I spent many hours in Department Chair meetings over the years and more recently we have taken to many of the area's golf courses. The *Art of the Xylophone* is the perfect vehicle to show off Gordon's virtuosity and, for me, the songs hold a special opportunity to reminisce about singing and harmonizing as a young boy with my family.

My first teaching job was as director of bands at Park Falls High School. Park Falls is a tiny Wisconsin paper mill town 60 miles south of Lake Superior. The townspeople loved their band and supported it fully. The very first band festival of my very first year I chose *Suite of Old American Dances* as the required contest piece. At the time there was no published full score and I remember covering my apartment's living room floor with individual parts of music so that I could figure out how to rehearse this great piece of Americana.

I chose *Colonial Song* as a homage to the supreme champion of the wind band. Percy Grainger wrote *Colonial Song* as a tribute to the scenery and people of his native Australia; a gesture that he hoped would be similarly heartfelt as Stephen Foster's anthem, "My Old Kentucky Home." Over the years I have conducted 19 of Grainger's compositions and arrangements, some several times. I grew fond of Grainger's country having spent six weeks there in 2011 teaching during a sabbatic leave. No final concert of mine would be complete without a nod to this great composer.

And, speaking of completing a program, I was duty-bound to include the band's own music, the march. The choice of march was perhaps the most difficult bit of this programming. John Philip Sousa wrote 136 marches and that doesn't even begin to cover the other favorites by Karl King, Henry Fillmore and the rest. I finally settled on *Glory of the Yankee Navy*. This march is not as well known as many of Sousa's marches, but I believe it is one of his best. The melodies sound so patriotic and the counter-melodies are musical. The piccolo obbligato is second only to the *Stars and Stripes Forever* and there are numerous interpretational opportunities to add the random percussion strike or the subito dynamic.

So this concert has become a bit of a biographical statement in its own right. Thank you for coming out and allowing me to share all of this great music with you.

Ithaca College Concert Band

Piccolo

Chelsea Kaye
Lanphear

Flute

Jeannette Lewis
Thomas Barkal
Stephanie Feinberg
Chrysten Angderson
Mikayla Lydon
Madeleine King
Marguerite Davis

Oboe

Samantha Rhodes
Morgan Atkins
Meagan Priest

English Horn

Morgan Atkins

Bassoon

James Smith
Aiden C. Braun

E-flat Clarinet

Kyle McKay

Clarinet

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

Bass Clarinet

Vivian Becker

Contrabass Clarinet

Nathan Balester

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

Grace Demerath
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

Kevin Thompson

Timpani

Ken O'Rourke

Piano

Chenqui Wang

Percussion

Derek Wohl
Nigel Croston
Daniel F. Monte
Spenser Forwood