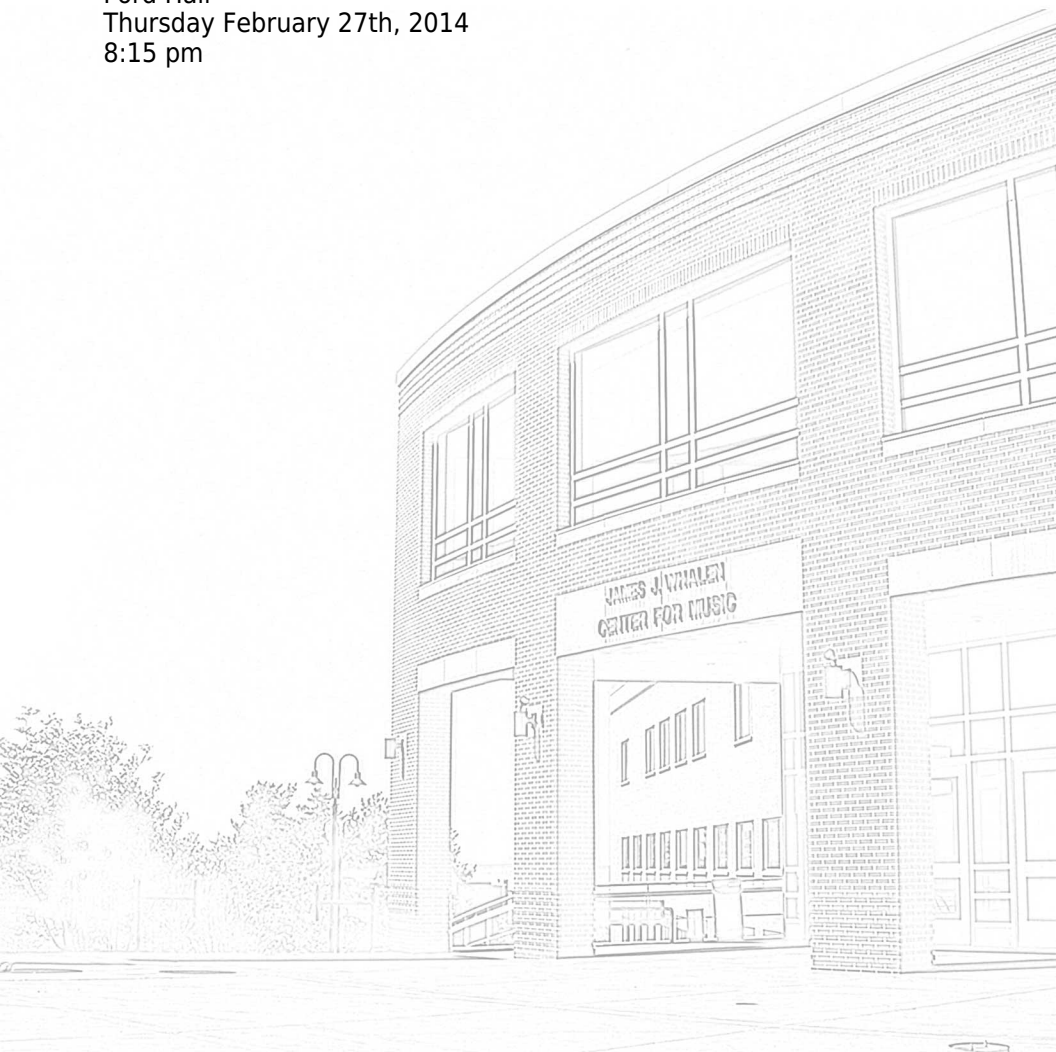


# Ithaca College Symphonic Band

*"Spring Fever"*

Mark Fonder, conductor

Ford Hall  
Thursday February 27th, 2014  
8:15 pm



ITHACA COLLEGE

School of Music



**Program**  
**Ithaca College Symphonic Band**  
**February 27, 2014**

Le Journal du Printemps (1695)	Johann Caspar Ferdinand Fischer
<i>Overture</i>	(1656-1746)
<i>Menuet</i>	arr. Keith Wilson
<i>Gavotte</i>	9"
<i>Chaconne</i>	

On Hearing the First Cuckoo in Spring (1912)	Frederick Delius
	(1862-1934)
	arr. Cecil Effinger
	4"

Febris Ver (2011)	Nancy Galbraith
	(b. 1951)
	10"

**Intermission**

The Hounds of Spring (1979)	Alfred Reed
	(1921-2005)
	9"

Suite from the Opera Merry Mount (1934)	Howard Hanson
<i>Overture</i>	(1896-1981)
<i>Children's Dance</i>	arr. John Boyd
<i>Love Duet</i>	20"
<i>Prelude and Maypole Dance</i>	

## Program Notes

*Le Journal du Printemps* (translated "A Spring Journal") is a collection of eight suites of unspecified instrumentation each beginning with an introductory overture and ending with a chaconne. Tonight the third suite is programmed in an arrangement by Keith Wilson (1916-2013). Wilson is best known for his wind band arrangement of Hindemith's *Symphonic Metamorphoses on Themes by Karl Maria von Weber*. JCF Fischer was regarded as one of the foremost keyboard musicians of his day and is considered important as a composer because he influenced numerous German composers, among them Johann Sebastian Bach.

The tone poem, *On Hearing the First Cuckoo in Spring*, is based on a Norwegian folk song introduced to the composer by Percy Grainger. The theme was later quoted by Edvard Grieg in his *Nineteen Folksongs*, op. 66. Delius, an English composer, was first sent to America by his father to manage an orange plantation. He neglected his duties, electing to spend more time on his musical studies and later returned to Europe for more formal musical study. His first successes came in Germany in the late 1890s and later, in his native England, he won special favor due to his music's lyricism at a time when classical music's trend toward experimental dissonances took charge.

Composer Alfred Reed writes, "'When the hounds of spring are on winter's traces,' a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean... an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture." Reed was one of America's most prolific and frequently performed composers, with more than 250 published works for wind band, orchestra, chorus, and various smaller chamber music groups to his name. In addition to winning the Luria Prize in 1959, he had been awarded over 60 commissions.

According to the composer, *Febris Ver* (translated Spring Fever), is a variegated post-minimalist landscape that evokes the sensuous essences of spring. The aromas, colors, flavors, and aural delights of Earth's perennial rebirths are interwoven with chorale-like textures, first introduced by the brass, then playfully tossed about by the rest of the ensemble. The work was composed for the College Band Directors National Association (CBDNA) 2012 Eastern Division Conference at Indiana University of Pennsylvania, where it was premiered by the IUP Wind Symphony.

Based on Nathaniel Hawthorne's short story *The Maypole of Merry Mount*, its plot is anything but merry. Set in a Puritan town in old New England, it concerns a pastor's romantic obsession with a visiting Lady Marigold Sandys. The austere "Overture" which describes the Puritans, makes extensive use of the modal writing Hanson considered keeping with the Puritan character. The playfulness of the second movement, "Children's Dance" is deceptive: it reflects the disruptive presence in the town of the hedonistic cavaliers. The third movement, "Love Duet" would not be out of place in Hanson's *Romantic Symphony*, with its passionate account of the pastor's desire. The exhilarating "Maypole Dances" uses original themes to depict the springtime ritual dance and becomes the object that scandalizes the Puritans and leads the pastor to murder. The arranger, John Boyd, is Director of Bands at Indiana State University.

# Symphonic Band Personnel

## **Piccolo**

Chelsea Lanphear

## **Flute**

Emily Nazario  
Krysten Geddes  
Chrysten Angderson  
Jeannette Lewis  
Stephanie  
LoTempio  
Thomas Barkal  
Kaitlin Schneider  
Alison Miller

## **Oboe**

Hannah Cerezo  
Jimmy Wang  
Melissa DeMarinis

## **English Horn**

Melissa DeMarinis

## **Bassoon**

Nicole Lane  
Liam Cunningham

## **E♭ Clarinet**

Gladys Wong

## **Clarinet**

Gladys Wong  
Tasha Dotts  
Miranda Schultz  
Nikhil Bartolomeo  
Jenna DiMento  
Courtne Elscott  
Steven Dewey  
Maggie Nabumoto

## **Bass Clarinet**

Nathan Balester  
Sarah Zschunke

## **Alto Saxophone**

Wenbo Yin  
Stephanie Zhang  
Yuyang Zhang  
Deniz Arkali

## **Tenor Saxophone**

Alex Clift

## **Baritone Saxophone**

Matthew Snyder

## **Trumpets**

Matt Venora  
Max Deger  
Chris Walsh  
Stephen Gomez  
Jon Tompkins  
Lauren Marden  
Mark Farnum

## **Horn**

Grace Demerath  
Megan Carpenter  
Niki Friske  
Emily DeRoo  
Matt Ficarra

## **Trombone**

Cara Olson  
Matt Sidilau  
Kiersten Roetzer  
Sierra Vorsheim  
Teresa Diaz  
Nicole Sisson  
Joshua Twomey  
Mike Nave  
Christian Kmetz

## **Euphonium**

Danielle Wheeler  
Katie Pfeiffer  
Elise Daigle

## **Tuba**

Andrew Satterberg  
Cristina Saltos

## **String Bass**

John DiCarlo

## **Harp**

Lacey Lee

## **Piano**

Meicen Guo

## **Percussion**

Corey Hilton  
Ashley Gillis  
Nathan Ring  
Corinne Steffens  
Derek Wohl

## **Timpani**

Rose Steenstra

## 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, 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.