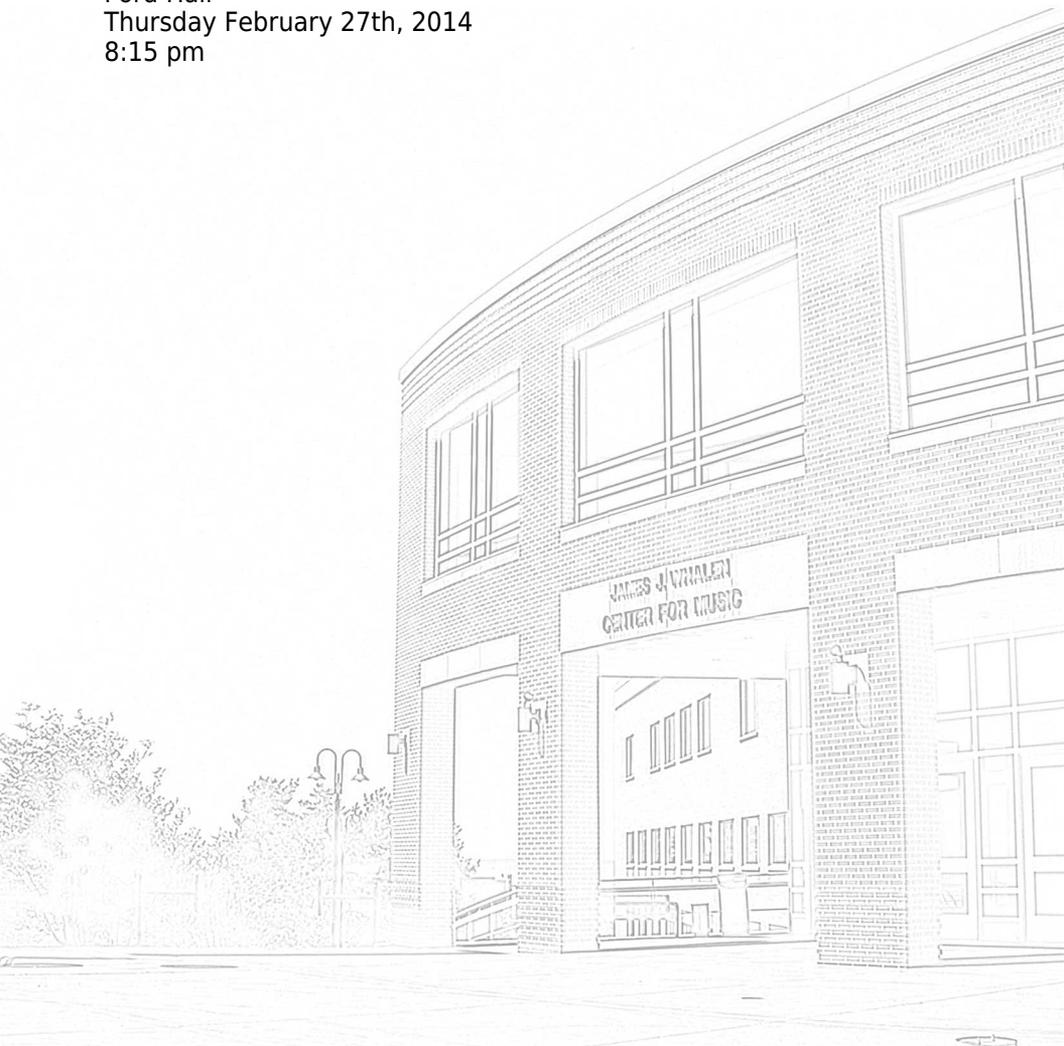


Ithaca College Symphonic Band

"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
Overture (1656-1746)
Menuet arr. Keith Wilson
Gavotte 9"
Chaconne

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
Overture (1896-1981)
Children's Dance arr. John Boyd
Love Duet 20"
Prelude and Maypole Dance

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 Angerson
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.