

Ithaca College Concert Band

The Sacred Band

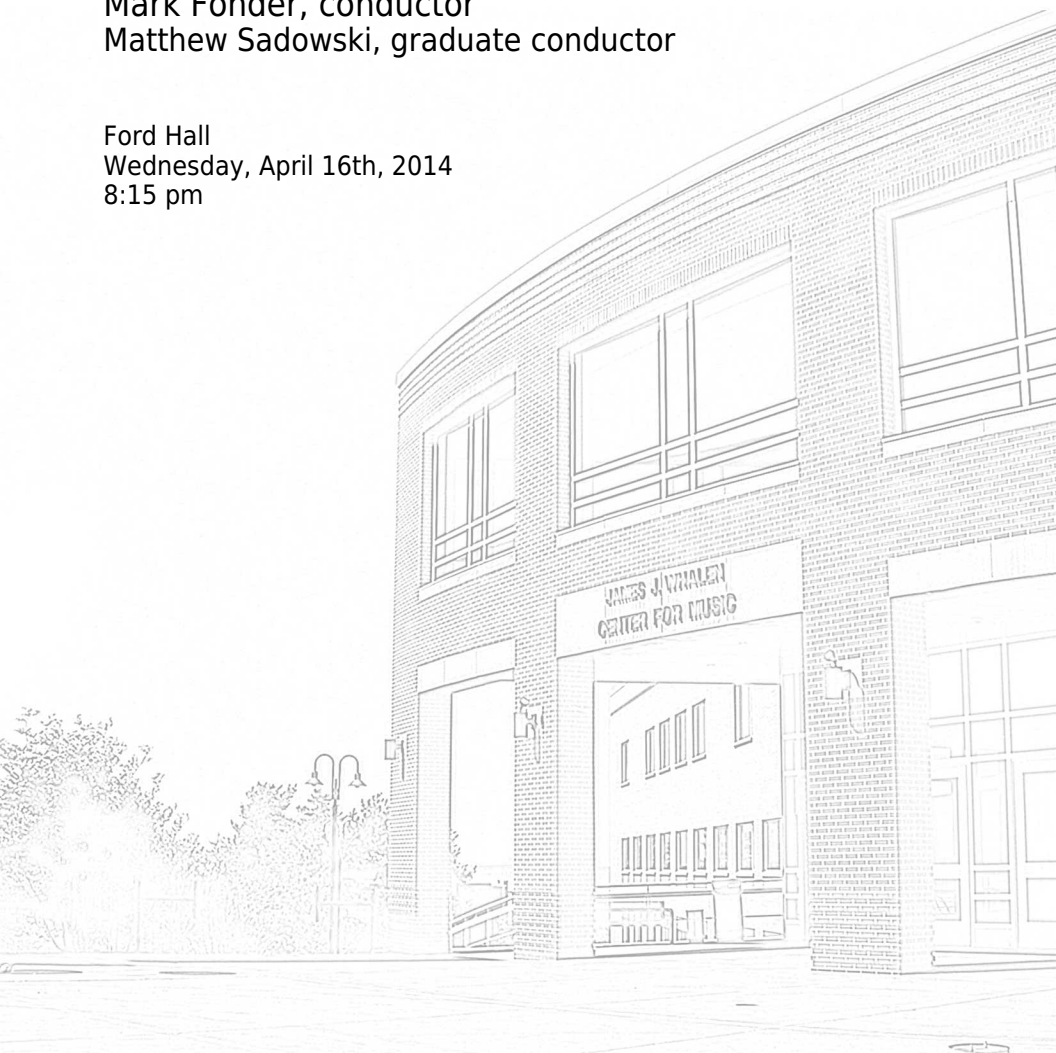
Mark Fonder, conductor

Matthew Sadowski, graduate conductor

Ford Hall

Wednesday, April 16th, 2014

8:15 pm



ITHACA COLLEGE

School of Music

Program
Ithaca College Concert Band
April 16, 2014

Mother Earth Fanfare (2001)	David Maslanka (b. 1943) 3"
-----------------------------	-----------------------------------

Sleepers Awake (1731)	Johann Sebastian Bach (1685-1750) arr. Alfred Reed 6"
-----------------------	--

Liturgical Music for Band (1963) <i>Introit</i> <i>Kyrie</i> <i>Gloria</i> <i>Alleluia</i>	Martin Mailman (1932-2000) 11"
<i>Matthew Sadowski, graduate conductor</i>	

Hymnal (on We Shall Overcome) (1976)	Morton Gould (1913-1996) 6"
--------------------------------------	-----------------------------------

Intermission

Gloriosa (1990) <i>Oratio</i> <i>Cantus</i> <i>Dies Festus</i>	Yasuhide Ito (b. 1960) 21"
---	----------------------------------

About the Program

David Maslanka was born in New Bedford, Massachusetts and attended Oberlin Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria and did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka used the following writing of St. Francis of Assisi to inspire this fanfare:

*Praised be You, my Lord, for our sister MOTHER EARTH,
Who nourishes us and teaches us,
Bringing forth all kinds of fruits and colored flowers and herbs.*

One of the requirements of Bach's position as music director of the St. Thomas Church in Leipzig was that he prepare a complete cantata for each church service and all special church holidays. Bach wrote more than five years' worth of cantatas numbering more than three hundred such works. Located within Cantata No. 140 is one of the most frequently performed of all of Bach's works. Sleepers Awake ("Wachet Auf!") is one of Bach's best loved compositions even today. American composer Alfred Reed skillfully arranged this work for winds in 1984 along with several other chorale preludes by Bach.

Martin Mailman attempts to capture the essence of a worship experience in *Liturgical Music for Band*. In the first movement, "Introit," a joyful church processional is heard accompanied by melodic percussion. The second movement, "Kyrrie," symbolizes the prayer, "Lord have mercy upon us." The mood of this movement is dark and somber with rhythms based on the speech inflections of that first word of this traditional Latin prayer. The third section, "Gloria," represents the exultation of the words, "Glory to God in the highest." The last movement, "Alleluia," expresses the jubilation of mankind's faith, with sustained brass set against an ascending theme in the woodwinds. The composer earned composition degrees from the Eastman School of Music and studied composition with Howard Hanson.

American composer Morton Gould was involved in performing, conducting, and writing music for more than 75 years. His compositional output ranges from symphonies and ballet to

short entertainment pieces, film and television scores and musicals. In 1976 for the United States Bicentennial Celebration, he was commissioned to compose six settings of familiar American ballads, each based on a patriotic theme. The *Hymnal* (on "We Shall Overcome") movement was adapted for band by the composer. It has its roots in regional and ethnic gospel music but has become the universal song of hope and inspiration.

Yasuhide Ito is an award-winning composer, a virtuoso pianist and conductor hailing from Japan. Regarding *Gloriosa*, Ito has interwoven Latin chants and traditional Japanese folk songs sung by early 17th century Japanese Kirishitan (Christians) to depict the plight of believers who, in the face of death and despair, exhibited valor, endurance and strength. Ito's work is symbolic of any religious persecution. The first movement, a Gregorian Chant theme and 13 variations in the form of a chaconne represents the journey that believers take. It is marked by contrasts of the sinister ruthlessness of persecution and undying faith. The second movement, based on a corrupted form of chant by Saint John, is a song becoming ever closer to that of a secular folk song. The final movement is based on a transformed melody of the folk song *Nagasaki Bura-Bura Bushi* in which the believers overcome persecution to celebrate their strength and faith.

Personnel

Piccolo

Christine Dookie

Flute

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

Oboe

Katie Jessup
McDermott
Samantha Rhodes
Jordan Rosas
Colleen Maher

English Horn

Jordan Rosas

Bassoon

Kailey Schnurman
Emma Whitestone

Contrabassoon

Andrew Meys

E-flat Clarinet

Kestrel Curro

Clarinet

Ryan Pereira
Michelle Schlosser
Kestrel Curro
Olivia Ford
Jill Gagliardi
Bryan O'Hearon
Carly Schnitzer
Vivian Becker
Mark Lam

Bass Clarinet

Brianna Ornstein
Nicholas Alexander

Alto Saxophone

Katie Herrle
Christine Saul
Junwen Jia

Tenor Saxophone

Dan Felix
Zachary
Forlenza-Bailey

Baritone Saxophone

Alec Miller

Cornet/Trumpet

Alex Miller
Brian Sanyshyn
Michael Cho
Alec Fiorentino
Vito Sicurella
Ray Fuller
Tyler Capalongo

Horn

Megan Carpenter
Elizabeth DeGroff
Jacob Factor
Jacob Morton Black
Shannon O'Leary
Emma Staudacher

Trombone

Benjamin Allen
Andrew Nave
Matt Nedimyer
Luke Kutler
Kristin Jannotti
Emily Pierson
Matt Beeby

Bass Trombone

Noah Pomerselig
Mitchel Wong

Euphonium

Steven J. Wasco, Jr.
James Yoon
Erin Stringer

Tuba

Jeffrey Stewart
Chris Circelli

String Bass

Lindsey Orcutt

Keyboards

Jennifer Pham

Timpani

Gabriel Millman

Percussion

Shannon Frier
Nicole Dowling
Lillian Fu
Clare Iralu
Jamie Kelly

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.