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Concert: Family Weekend - Ithaca College Symphonic Band and Jazz Ensemble

Ithaca College Symphonic Band

Elizabeth B. Peterson

Ithaca College Jazz Ensemble

Mike Titlebaum

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Family Weekend

Ithaca College Symphonic Band

Elizabeth B. Peterson, conductor

Phil Giampietro '06, guest euphonium soloist

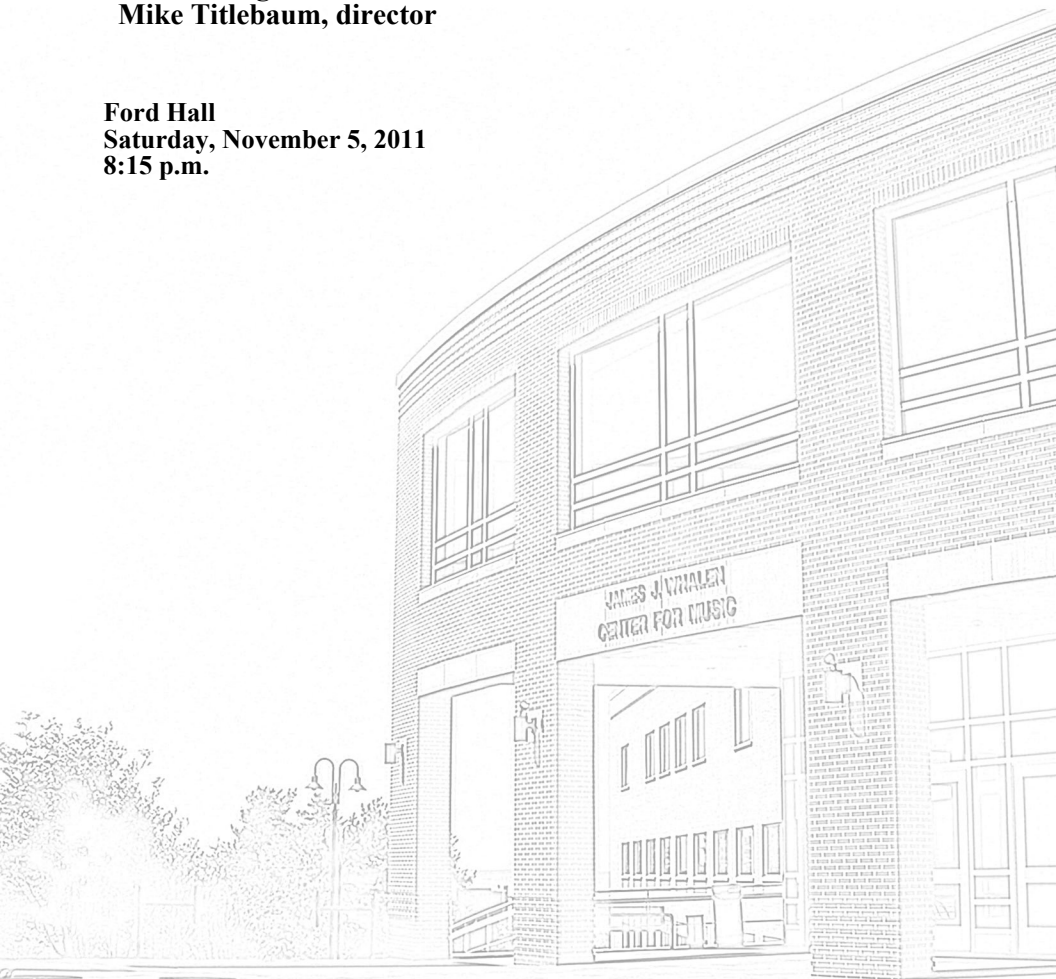
Ithaca College Jazz Ensemble

Mike Titlebaum, director

Ford Hall

Saturday, November 5, 2011

8:15 p.m.



ITHACA COLLEGE

School of Music

Symphonic Band

A Symphony of Fables (2006)

I. The Lion and the Mouse

III. The Tortoise and the Hare

IV. The Ugly Duckling

V. The Three Billy Goats Gruff

Julie Giroux

(b. 1961)

Flower Song "Carmen" (1875)

Georges Bizet

(1838-1875)

arr. Austin Harding

Phil Giampietro, euphonium

Carnival of Venice

Herbert L. Clarke

(1867-1945)

Phil Giampietro, euphonium

The Circus Bee (1908)

Henry Fillmore

(1881-1956)

Intermission

Jazz Ensemble

Told You So

Bill Holman

(b. 1927)

Alec Staples, flute

Ethan Zawisza, trombone

In a Mellow Tone

Duke Ellington
(1899-1974)

Kevin Cope, trumpet
Christopher Miley, alto saxophone

One By One

Wayne Shorter (b. 1933)
arr. Mark Taylor

Christopher Miley, alto saxophone
Kevin Cope, trumpet

Ticker

Bill Holman

Damien Scalise, guitar
Joshua Condon, piano
Kevin Cope, trumpet
Christopher Miley, alto saxophone

Li'l Darlin'

Neal Hefti
(1922-2008)

Danny Venora, trumpet

Kinda Dukish / Rockin' In Rhythm

Duke Ellington

Joshua Condon, piano
Nick Rizzo, clarinet
Ethan Zawisza, trombone
Paul Schwartz, trumpet

Biographies

Philip Giampietro

Originally from Cheshire, Connecticut, Phil Giampietro received his B.M. Degree in Music Education and Euphonium Performance from Ithaca College and his M.M. in Euphonium Performance from the University of North Texas. Phil has had success in two of the most prominent international euphonium competitions. In 2010 he received first place in the International Tuba-Euphonium Association's Euphonium Artist Competition, which culminated in a performance at the 2010 ITEA Conference. Phil has also been named a semifinalist three times in the prestigious Leonard Falcone International Euphonium Competition, which takes place each summer at Blue Lake Fine Arts Camp in memory of the groundbreaking baritone horn player and educator for which it is named.

Following his first place finish in the ITEA competition, Phil was invited to perform as a soloist at the 2011 Northeast Regional Tuba Euphonium Conference. During his collegiate studies, Phil participated in recordings as a member of the Ithaca College Wind Ensemble and the University of North Texas Symphonic Band. He has performed at conferences held by the American Bandmasters Association, College Band Directors National Association, the United States Army Band, the International Euphonium Institute, the International Tuba-Euphonium Association, and the New York State School Music Association.

Phil's euphonium instructors have included Dr. Brian Bowman, James Jackson III, and Dave Unland. He has also participated in masterclasses with David Childs, Demondrae Thurman, Mark Jenkins, Matthew van Emerik, and Marcus Dickman. Phil currently resides in New Haven, Connecticut where he teaches instrumental music in the town of Milford. A passionate educator, Phil has been asked to participate in a panel discussion about young music teachers at this year's Midwest Band and Orchestra Clinic in Chicago, Illinois.

Elizabeth B. Peterson

Elizabeth Peterson currently serves as associate professor of music, and member of the music education department at the Ithaca College School of Music. Peterson teaches brass and woodwind pedagogy, instrumental conducting, secondary instrumental methods, and graduate level music education courses. She supervises student teachers at the junior and senior level and is the placement coordinator for the Junior Instrumental Student Teaching program. Peterson has conducted the Ithaca College Brass Choir and All-Campus Band, and currently conducts the Ithaca College Symphonic Band. Her research interests include the study of first year music teachers and the pursuit of music and life long learning.

Dr. Peterson is active as a guest conductor, adjudicator, and school music consultant in the United States and Canada. She presents clinics at the local, state and national levels in the field of music education. "The Music Teachers First Year: Tales of Challenge Joy and Triumph", Peterson's first book is

published by Meredith Music and will be available in September of 2011.

Professor Peterson received Bachelor's Degrees in Music Education and English from the University of Michigan and a Master's Degree in Trumpet Performance and Music Education from Northwestern University. She has a Doctor of Musical Arts in Music Education Degree from Shenandoah Conservatory. Peterson played trumpet in the North Shore Community Band under the direction of John P. Paynter and studied trumpet with Armando Ghittala and Vincent Cichowicz.

Prior to her appointment at Ithaca College, Peterson was an arts administrator and director of bands in the public schools of Ohio and Illinois for ten years. She is a "New Music" reviewer for the Instrumentalist Magazine and been published in that magazine, as well as the Music Educator's Journal. She currently serves as co-conductor of the Ithaca Concert Band, Ithaca's adult community band. Dr. Peterson holds a number of professional memberships including the College Band Directors National Association, The National Association for Music Education (MENC), New York State School Music Association, and Pi Kappa Lambda (an honorary music fraternity). Peterson is also a member of the Midwest Clinic Board of Directors.

Mike Titlebaum

Saxophonist/composer/arranger Mike Titlebaum is the Director of Jazz Studies at Ithaca College, where he directs the Ithaca College Jazz Ensemble, coaches small combos and teaches courses in jazz improvisation, arranging, pedagogy and history. He has played in many of New York City's world famous musical venues, including the Blue Note, Smalls, Augies, Fez/Time Café and the infamous CBGB's as well as the pit orchestra of the Broadway musical "Cats." He has also performed with the Rochester Philharmonic Orchestra, the Binghamton Philharmonic Orchestra, and with dozens of internationally recognized artists and groups such as Jason Robert Brown, Red Rodney, the Mingus Big Band, Cab Calloway, Natalie Cole, Billy Taylor, Mel Torme, Branford Marsalis, Clark Terry, Lee Konitz, Kenny Wheeler, and many others.

Professor Titlebaum has published numerous compositions and arrangements through Lorenz (Heritage Jazz Works), Advance Music, and GIA Publications. Recent performances of his compositions include a performance of "World War II Pizza Man" by the Grinnell Symphony Orchestra in 2007, a performance of "Round Chi-Town" by the Nebraska All-State Jazz Ensemble in 2007, and the recording of "Ornetti" which was released on the disc "With Gratitude" by the Army Blues Jazz Ensemble in 2005.

Titlebaum was born and raised in Rochester, NY, where he earned his BM in Saxophone Performance from the Eastman School of Music in 1991, as well as the coveted Performer's Certificate in Saxophone. He received his MM in 1992 from Eastman in Jazz and Contemporary Media. As a student, he won nine "DeeBee" awards from DownBeat magazine in multiple categories, including Jazz Performance (on both saxophone and trumpet), Classical Performance, Jazz Arranging, and Jazz Composition.

Personnel

Symphonic Band

Piccolo

Christina Santoro*

Flute

Chrysten Angerson
Emily Ball
Augusta Bargeron
Sophia Ennocenti
Kaitlin Schneider
Elizabeth Suttmeier
Ian Rydgren

Oboe

Candace Crawford*
Melissa Knapp
Katie Jessup-McDermott
Jisoo Rho
Hannah Cerezo

English Horn

Katie Jessup-McDermott

Bassoon

Shaina Zevallos*
Stanley Howard
Rachael Rushing

Contra Bassoon

Stanley Howard

E♭ Clarinet

Luben Daniel

Clarinet

Michelle Breitenbach*
Devon Lepore
Jacqueline Burd
Megan Belansky
Brianna Ornstein
Molly McAnany
Michael Tate
Olivia Ford
Kestrel Curro
Morgan Eschenheimer

Bass Clarinet

Allison Smetana
Steven Dewey

Alto Saxophone

Tina DeBoard*
Christine Saul
Katherine Herrle
Junwen Jia

Tenor Saxophone

Alec Staples
Daniel Cohen

Baritone Saxophone

Richard Rose

Trumpets

Audrey Baron*
Alex Schwind
Colin Johnson
John Storer
Rosie Ward
Kevin Cope
Matt Venora
Max Siegel
Michael Samson
Lauren Marden

Horn

Grace Demereth*
Margaret Kelly*
Beth Stella
Nicole Friske
Emily Tassinari
Nate Miner

Trombone

Ethan Zawisza*
Chad Von Holtz
Stephen Meyerhofer
T.J. Schaper
Riley Goodemote
Nicole Sisson
Luke Kutler
Mark Neville

Bass Trombone

Mike Nave
Peter Wall

Euphonium

Greg Mantone*
Katie Pfeiffer
Erin Stringer

Tuba

Joe Sastic*
Ryan Flynn
Nicole Kukieza
Ryan Hart
John Berwick

Percussion

Heather Hill*
Colleen Harwood
Eric Brown
Gabe Millman
Sterling Payne
Tom Smith

Timpani

Dennis O'Keefe

Piano

Christopher LaRosa

Bass

Alana Dawes

*section leader

Ithaca College Jazz Ensemble

Saxophones

Christopher Miley, alto
Erika Friedman, alto
Nick Rizzo, tenor
Alec Staples, tenor
Andrew Horwitz, bari

Trumpets

Sam Thurston
Kevin Cope
Paul Schwartz
Danny Venora

Trombones

Ethan Zawisza
T.J. Schaper
Jeff Chilton
Bill Connors

Rhythm

Josh Condon, piano
Alana Dawes, bass
Damien Scalise, guitar
Will Sigel, drums

Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.

Notes

A Symphony of Fables

Giroux writes, "Once I had decided upon composing a work based on fables and had chosen the five fables that I would musically tell, I was faced with the decision of style. Taking to heart the often spoken phrase "write what you know about," I decided after great debate to compose all the fables in what I consider to be "old school" style. What I mean by that is to say I used styles with which I believe I would have heard as "background" music in my head or at the movies when I was a young. Keep in mind that when I was a child, my favorite musical story compilation was Disney's "Fantasia."

I knew I did not want this work to come off as "cartoon" music, but as an emotionally serious and highly programmatic work with several options for the performers in its "telling," both musically and verbally."

Flower Song

Carmen is one of the most popular and frequently performed operas in the world repertoire. Carmen became Bizet's most celebrated work and in 1904 the 1000th performance took place at the Paris Opera. The opera was premiered at the Opera Comique in Paris on March 3, 1875. By featuring smugglers, Gypsies, factory girls, corporals, and cigarette smokers, Carmen violated the chastity and lightweight fare of the typical Opera Comique productions of the time. The Flower Song, from Carmen is a favorite with singers and was set here by Harding for trumpet, trombone or baritone and band accompaniment. In the opera, Don Jose is professing his extraordinary love for Carmen.

Carnival of Venice

The band concerts of the early 20th century, directed by John Philip Sousa and Arthur Pryor, were significant social and musical events. The audiences were dazzled and the skills of the musicians were often tested in works similar to these variations on the Carnival of Venice composed by Herbert L. Clarke. Although written after Clarke retired from his performing career, it embodies the difficult tonguing and perfect fingering Clarke knew was needed by the soloist to bring forth the phrasing, arpeggios, and intervals as a testimony of that player's skills. It has become a rite of passage for many brass musicians. Consisting of an introduction, theme, two variations, and a finale, the demands on the soloist never stop. In the last variation, it sounds like the soloist is accompanying himself in multiple octaves.

Circus Bee

According to historian, Loras John Schissel, the Circus Bee is "Loved by musicians and audiences alike, and is Henry Fillmore's greatest contribution to the band repertoire (both circus and concert). It stands at the very top of the venerable march idiom. Long a favorite of Merle Evans (the 'Toscanini of the Big-Top'), The Circus Bee is probably a humorous salute to a nonexistent circus newspaper. It could also be Fillmore poking fun at his great friend John Klover's wildly popular Billboard March. The music is both 100% pure circus and 100% pure Fillmore. That heady combination makes for great band music!"