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# Concert: Ithaca College Campus Band and Ithaca College Campus Jazz Ensemble

Ithaca College Campus Band

Ithaca College Campus Jazz Ensemble

Jason M. Silveira

Kaitlyn Laprise

Richard Laprise

*See next page for additional authors*

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**Authors**

Ithaca College Campus Band, Ithaca College Campus Jazz Ensemble, Jason M. Silveira, Kaitlyn Laprise, Richard Laprise, and Bill Tiberio

# **Ithaca College Campus Band**

Jason M. Silveira, conductor

Kaitlyn Laprise, graduate conductor

Richard Laprise, graduate conductor

# **Ithaca College Campus Jazz Ensemble**

Bill Tiberio, director

Ford Hall

Saturday, April 30th, 2016

12:00 pm



# **ITHACA COLLEGE**

School of Music

# Ithaca College Campus Band

- |   |  |
|---|--|
| Overture for Winds (1959)   | Charles Carter<br>(1926-1999)  |
| Paper Cut (2010)  | Alex Shapiro<br>(b. 1962)  |
| Three Ayres from Gloucester (1969)<br>The Jolly Earl of Cholmondeley<br>Ayre for Eventide<br>The Fiefs of Wembley   | Hugh M. Stuart<br>(1917-2006)  |
| Aquarium (1989)<br>Allegretto grazioso (Neon Tetra, Electric Eel and<br>Angelfish)<br>Andante / Adagio (Sea Horse and Zebrafish)<br>Finale: Allegro giocoso (Guppy & Co.) | Johan de Meij<br>(b. 1953)   |
| The Wizard of Oz Medley (1938/1995)   | Harold Arlen<br>(1905-1986)<br>E. Y. Harburg<br>(1896-1981)<br>arr. James Barnes |
| Invercargill March (1901/1998)  | Alex Lithgow<br>arr. Andrew Glover<br>(1870-1929)                                |

# Ithaca College Campus Jazz Ensemble

Sandu

Clifford Brown  
arr. Chris Sharp

Work Song

Nat Adderly  
arr. Erik Morales

Always and Forever

Pat Metheny  
arr. Bob Curnow

Footsteps

Wayne Shorter  
arr. Mike Tomaro

Skyfall

Adele  
arr. Roger Holmes

Chameleon

Herbie Hancock  
arr. Alan Baylock

**Jason M. Silveira** is assistant professor of music education at Ithaca College. He received his Bachelor of Music and Master of Music degrees in music education from Ithaca College, and his Ph. D. in music education from Florida State University. Currently, Dr. Silveira teaches a variety of music education classes at Ithaca College, and is also the conductor of the Ithaca College Concert Band. His research interests include music perception and cognition, psychology of music, teacher effectiveness, and psychophysiological responses to music. He has presented research at several national and international venues, including the International Society for Music Education Conference, National Association for Music Education Conference, the Society for Music Perception and Cognition Conference, International Symposium on Assessment in Music Education, Oregon Music Education Association Conference, New York State School Music Association Conference, Texas Music Educators Association Conference, the American Music Therapy Association Conference, and the Desert Skies Symposium on Research in Music Education. Dr. Silveira has been published in *Journal of Research in Music Education*, *International Journal of Music Education*, *Psychology of Music*, *Journal of Music Teacher Education*, *Contributions to Music Education*, *Music Educators Journal*, *Research Perspectives in Music Education*, and the *Oregon Music Educator*.

Dr. Silveira has also served as guest lecturer/clinician/conductor throughout Oregon, New York, and New England. Prior to his appointment at Ithaca College, Dr. Silveira was an assistant professor at Oregon State University where he taught graduate and undergraduate classes in the Professional Music Teacher Education Program, and also conducted the Wind Symphony and Brass Choir. Dr. Silveira was also a public school music teacher in the state of Rhode Island, and twice received citations from the governor for promoting excellence in music education. While teaching in Rhode Island, his groups frequently performed at state, regional, and national festivals. Dr. Silveira is a member of the National Association of Music Education (NAfME), the International Society for Music Education (ISME), the College Music Society (CMS), the Society for Music Perception and Cognition (SMPC), the Society for Research in Music Education (SRME), SEMPRES: the Society for Education, Music, and Psychology Research, the College Band Directors' National Association (CBDNA), and is an honorary member of Kappa Kappa Psi, the national honorary band fraternity. He also

currently serves as Chair of the Affective Response Special Research Interest Group for the National Association for Music Education. Additionally, Dr. Silveira serves on the editorial boards of the *National Band Association Journal*, served as editor of the *Oregon Music Educator*, and has served as an invited reviewer for *Psychology of Music*, *International Journal of Music Education*, and the National Association for Music Education.

**Bill Tiberio** has been an instrumental music teacher for 32 years, 28 of them at Fairport High School (FHS), and the first four years at Auburn HS. At FHS he conducts the FHS Concert Band, Sophomore Band, two jazz ensembles, jazz combos, pit orchestra for musicals, and chamber woodwind ensembles. He also teaches woodwind lessons in the district in grades 5 through 12. He holds a position with the Eastman School of Music Community Education Division (CED), where he teaches in the high school summer jazz program and founded the Eastman CED Chamber Wind Ensemble, Jr. High School Jazz Ensemble, and Music Educators Jazz Ensemble. In the summer of 2013, he founded the ECMS-sponsored Music Educators Wind Ensemble, and directs it during the school year. Bill was appointed in the Fall of 2004 to conduct the University of Rochester Wind Symphony, and in the Fall of 2008 to direct the UR Jazz Ensemble. In 2009, he began teaching one of the Ithaca College Jazz Lab Bands, and is now on the faculty of the jazz department at IC. His current assignment includes two jazz lab bands.

Bill is a frequent guest conductor for honor concert bands and jazz ensembles throughout New York State and has also conducted at SUNY Fredonia and Lawrence University, Wisconsin. His Concert Band at FHS has received seven consecutive Gold With Distinction awards in NYSSMA Level 6. In the Spring of 2013, Bill was selected as one of 200 quarterfinalists out of 30,000 applicants in the first ever national Grammy Music Educator Awards. Other awards and honors include selection as the RPO Music Educator Award in April, 2003, induction into the Fairport High School Alumni Wall of Fame in 2003, the Class of 2001 Fairport High School yearbook dedication, selection as Fairport High School Commencement Speaker; University of Rochester Excellence in Secondary Teaching Award; Downbeat Magazine awards for student jazz ensembles; Fairport High School

faculty-nominated Teacher of the Year award, and a nomination for a Disney American Teaching Award. Bill is active as a professional woodwind player in the Rochester area. As a saxophonist, Bill performs with the Bill Tiberio Band and the Bill Welch Band, and his groups have each recorded professional CDs. His own band's latest CD, *Thanksgiving*, was released in July, 2014.

## Program Notes

The name **Charles Carter** is well known among band musicians for his numerous compositions for concert band. His trend-setting compositions in the 1960s and 1970s have become the model for school band music. Many of his compositions have become standard repertoire for contest/festival performance by school bands around the world. He will be remembered for his fresh melodic and harmonic perspective and his ability to infuse contrapuntal techniques into his pieces for young students. He studied music at Ohio State University and the Eastman School of Music. He spent a majority of his career as a professor of music at Florida State University.

**Overture for Winds** is a contemporary overture, employing a familiar three-part form. The opening section has a light and energetic theme which is robust and rhythmic in character. The second theme, slightly slower and expressive, is a free form based on material from the first theme. The last section is a repetition of the opening theme, building to a majestic climax.

Regarding **Paper Cut**, composer **Alex Shapiro** writes the following:

What do teenagers like? Video games, TV, and movies. What do all these media have in common? Music! In my desire to compose something relevant to younger players, I decided to create a piece that sounds somewhat like a movie soundtrack, to which the musicians can imagine their own dramatic scene. I also thought it would be fun to make the [musicians] themselves part of the action, and so *Paper Cut* has the band doing choreographed maneuvers that look as compelling as they sound. In fact, the band members don't even play their instruments until halfway into the piece.

Music isn't just melody; it's rhythm and texture as well. The unusual element of paper and the myriad sounds that can emerge from something so simple, offer a fresh view of what music-making can be and opens everyone's ears to the sonic possibilities found among everyday objects.

**Hugh M. Stuart** was born in Harrisburg, Pennsylvania where he grew up and later received his music training from Oberlin

Conservatory of Music, Columbia Teachers College, Rutgers University, Newark State College, and the University of Michigan. He taught instrumental music in the schools of Maryland and New Jersey for 33 years and is known for his work of more than 100 published compositions, arrangements, method books, band and orchestral collections, solos, and ensembles in the educational field as well as a clinician in over 45 states.

**Three Ayres From Gloucester** is a short three-movement work written in the early English folksong style inspired by the composer's fascination with an old tenth-century couplet: "There's no one quite so comely As the Jolly Earl of Cholmondeley." A word from old English, comely means pleasing and wholesome in appearance, or attractive. Comely is a very appropriate adjective for this piece, as it is an attractive work full of catchy melodies and a diversity of emotion. The first movement, "The Jolly Earl of Cholmondeley" (pronounced Chum-lee) is representative of the nobility that once surrounded Cholmondeley castle. The music begins with a fanfare sound that lends itself to visions of nobility and busy life within a castle's walls. In contrast to the first movement, "Ayre for Eventide" is a beautiful presentation of smooth and melodic music. While an ayre typically refers to a piece of English instrumental music, ayres can also be sung. The word Eventide is old English for "evening." The third movement has a bit of deception built into its title. "The Fiefs of Wembley" at first glance sounds as though it would refer to the high-pitched wooden flute, the fife (Note the spelling difference). A "fief" is actually another old English term for an estate in land granted by a lord to his vassal on condition of homage and service. The play on words ("fief" and "fife") is apparent when the high flute melody is presented at the beginning of the movement. This movement is in a dance style that would have been popular among the peasants in tenth century England.

The suite **Aquarium** is **Johan de Meij's** third composition for symphonic band and features six tropical fishes, each of them represented by a motif, and surfacing as such in several guises. The composition consists of three movements of which the second and third merge uninterruptedly into each other.

The Neon Tetra motif functions as a kind of *Leitmotiv* and describes the beautifully coloured, frisky fish. A number of

variants have been derived from this theme and also appear in the other movements. The Electric Eel in fact is not represented by a motif, but by a rhythm based on the restless electric pulses made audible in some aquariums. Elegant cluster chords represent the Angelfish.

In the second movement the Sea Horse emerges out of the water vegetation and starts a dialogue with the Zebrafish, which is represented by one melodic phrase in unison, getting more and more threatening by added parallel fifths and octaves. Simultaneously with the Sea Horse motif the Neon Tetra theme emerges, this time in 3/4 time and in Eb minor.

The third movement starts with only two instruments (trumpet and xylophone), but as it is often the case with Guppies their number rapidly increases. Piccolo and Alto Saxophone introduce the Guppy theme, followed by several instrumental combinations. Every theme from the first movement 'swims by' once more, after which the principal motif leads us to a brilliant ending.

In July 1938, **Harold Arlen** and **E.Y. Harburg** were signed by Metro Goldwyn Mayer (MGM) to write the score for the filming of the childhood classic **The Wizard of Oz**. Arthur Freed, associate producer of the film, pushed for the Arlen-Harburg team to compose the score because he felt that Harburg's feeling for lyrical fantasy and Arlen's musical fancy together created the perfect combination for the project.

Once signed, the team began work immediately having only had two months to turn out what was expected to be a unique and extended film score! The pressure was on, even for the veteran writer Arlen, who later admitted that the assignment really troubled him. Once they had completed what Harold called the "lemon drop" songs, *We're Off to See the Wizard*, *The Merry Old Land of Oz*, and *Ding-Dong! The Witch is Dead*, Harold felt that a ballad was needed to balance them out. "I felt we needed something with a sweep, a melody with a broad, long, line. Time was getting short, I was getting anxious. My feeling was that picture songs need to be lush, and picture songs are hard to write."

The song came to Harold literally out of the blue one day while he was headed to a movie at Grauman's Chinese Theater. As he was driving along Sunset Boulevard, the broad, long-lined

melody suddenly came to him. After completing the bridge (the middle section of the song) the next day, the song was ready for Harburg to hear. Unfortunately, the lyricist did not react to it with the joy Harold had hoped for. Harburg felt that the song was too grand in proportion for a little girl in Kansas to be singing and that it might clash the direct simplicity and lightness of the other songs. Still, Harold defended his hard-won tune and played it for friend Ira Gershwin to get a second opinion. Gershwin liked it. Harburg, in response to Gershwin's approval, quickly titled the new song *Over the Rainbow* and composed its lyrics.

*Over the Rainbow* was deleted from the print of *The Wizard of Oz* three times! After each deletion Arthur Freed would storm into the front office and argue it back into the film. Further opposition came from the publisher, who objected to the "difficult-to-sing" octave leap in the melody on the word "some-where," and also to the simple middle. But Freed and Arlen stood up to the publisher and the song remained, ironically to later receive the Academy Award as the best film song of the year!

The **Invercargill March** is a march written by **Alex Lithgow** and named after his home town of Invercargill, on the South Island of New Zealand. When Invercargill hosted the national brass band contest in 1909, Alex's brother Tom asked for a test piece for the contest and Alex offered this piece. On the music he wrote:

To Invercargill, the Southernmost City in New Zealand (End of the World), and its Citizens, I dedicate this March as a memento of the many pleasant years spent there in my boyhood.

In a worldwide poll of over 1,000 band musicians, *Invercargill March* was rated as the 21st most popular march of all time.

## **Personnel**

### **Campus Band**

#### **Piccolo**

Maggie Storm

#### **Flute**

Kiara Anglero  
Molly Astrove  
Annie Batterman  
Scott Byers  
Monica Chen  
Rachel Cory  
Thea Hollman  
Abby Miller  
Emma Moore  
Erin O'Rourke  
Sun Hwa Reiner

#### **Oboe**

Marcell Fischler

#### **Bassoon**

Thomas Barkal

#### **Clarinet**

Laurel Albinder  
Lauren Delia  
Christina Fleming  
Amy Kruzan  
Caleb Laubacher  
Alexandra Wright

#### **Alto Saxophone**

Magdalyn Chauby  
Nick Dell'Amore  
Ryley MacKay  
Catherine Salvato  
Genny Tripler  
Joshua Vitckoski

#### **Tenor**

##### **Saxophone**

Joshua Enderle  
Meredith Husar  
Melanie  
Malcomson  
Jacqueline  
Peterson

#### **Baritone**

##### **Saxophone**

Lawrence Bierria  
Mina Hubert

#### **Cornet/Trumpet**

Geneva  
Bielenberg  
Caitlin Mallon  
Alexander Miller  
Jared Saltzman

#### **Horn**

Megan Holman  
Sarah Lamoureux  
Victoria Voorhees

#### **Trombone**

Hannah Agate  
Jonah Biblowitz  
Nick Gallaro  
Gabe Kaufman  
Julia Ladd

#### **Euphonium**

Kevin Coldren  
Christophe  
Vosatka

#### **Tuba**

Dante Marrocco

#### **Percussion**

Kendyl Bennett  
Alexander  
Carpino  
Nigel Nelson  
Claire Park  
Carolyn Rennie  
Chan Hee Shin  
Holden Turner

## **Campus Jazz Ensemble**

### **Saxophones**

Amanda Schmitz  
Travis Murdock  
Renata Kazin  
Catherine Barr (and vocal)  
Ben Calder  
Josh Enderle  
Katy Stringer

### **Trumpets**

Joey Heiland  
Kristen Warnokowski  
Kristen Kasky  
Anderson Uzello  
Michael White  
Javas Raghavan

### **Trombones**

Hannah Agate  
Gabe Kaufman  
Matt Sidilau

### **Guitar**

Aaron Rizzo  
Sean Potts

### **Bass**

Tom Brady

### **Piano**

Nich Jones

### **Drums**

Paul Penso