

10-26-2013

## Family Weekend: Symphonic Band and Jazz Ensemble

Elizabetu B. Peterson

Symphonic Band

Mike Titlebaum

Jazz Ensemble

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# Family Weekend:

## Symphonic Band

Elizabeth B. Peterson, conductor

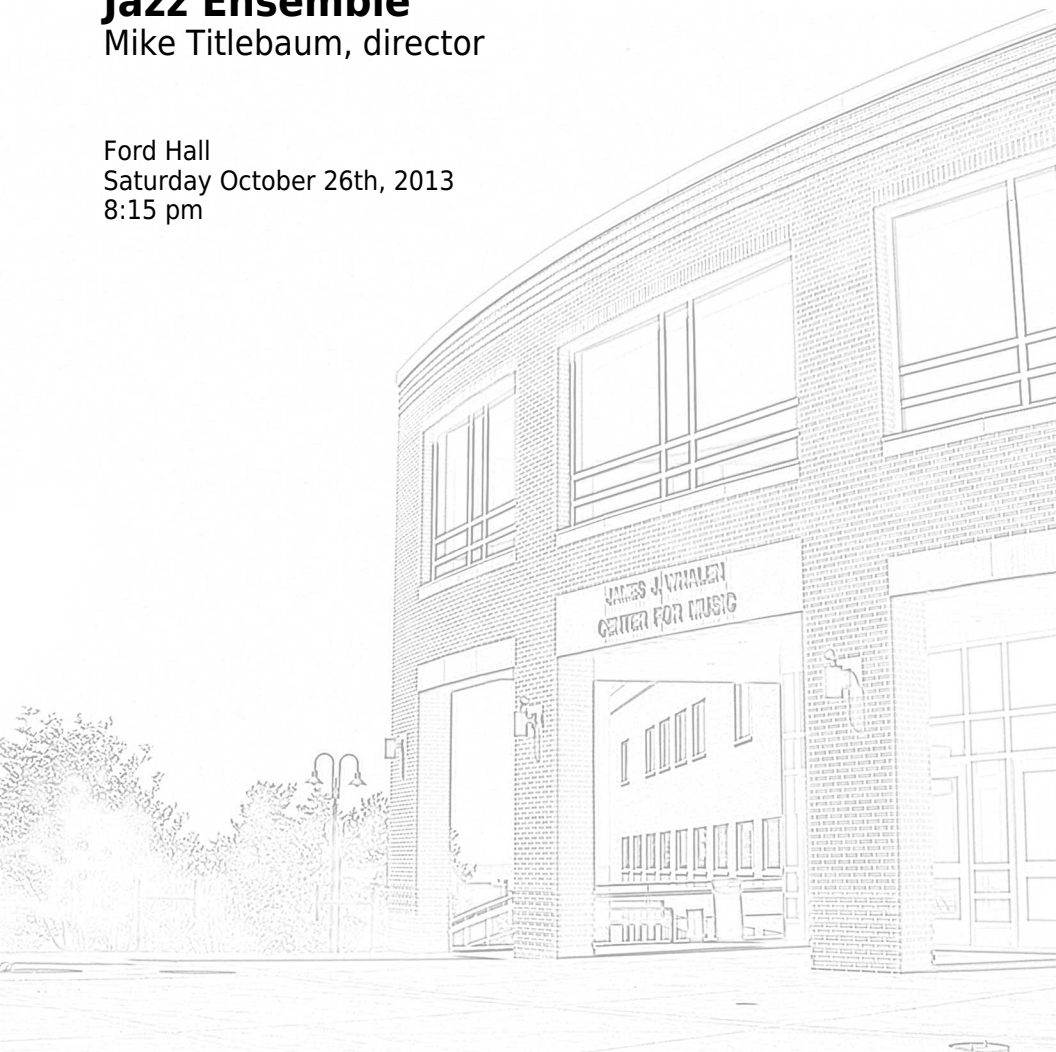
## Jazz Ensemble

Mike Titlebaum, director

Ford Hall

Saturday October 26th, 2013

8:15 pm



ITHACA COLLEGE

School of Music

**Program**  
**Symphonic Band**  
**Elizabeth B. Peterson, conductor**

Fetes from "Nocturnes Triptyque Symphonique" (1899)	Claude Debussy (1862-1918) trans. Tatebe
Paris Sketches (1994) I. Saint-Germain-des-Pres II. Pigalle III. Pere Lachaise IV. Les Halles	Martine Ellerby (b. 1957)
Marche Militaire Francaise (1880)	Camille Saint Saens (1835-1921) arr. M. Lake

**Intermission**

**Jazz Ensemble**  
**Mike Titlebaum, director**

Bemsha Swing	Thelonious Monk (1917-1982) arr. Bill Holman
<i>Joshua Condon, piano</i> <i>Jack Storer, trumpet</i> <i>Dan Felix, alto sax</i>	
Boy Meets Horn	Duke Ellington (1899-1974)
<i>Jack Storer, trumpet</i>	
Happy-Go-Lucky Local	Duke Ellington
Soft Glow, Sharp Edges	David Von Kampen (b. 1986)
<i>Co-winner of the 2013 IC Jazz Ensemble Composition Contest</i> <i>Matthew Sidilau, trombone</i>	
Flaming Sword	Duke Ellington

# Biographies

## Elizabeth B. Peterson

Elizabeth Peterson, professor of music, is the conductor of the Ithaca College Symphonic Band and has been a member of the music education department at the Ithaca College School of Music since 1998. Peterson teaches instrumental conducting and supervises instrumental student teachers at the junior level. Additionally, she is the placement coordinator for the Junior Instrumental Student Teaching program. She has taught brass and woodwind pedagogy, secondary instrumental methods, and graduate level music education courses. Peterson has conducted the Ithaca College Brass Choir and All-Campus 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. Peterson's book, ***"The Music Teachers First Year: Tales of Challenge Joy and Triumph"***, is published by Meredith Music.

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, New York State School Music Association, Phi Kappa Phi and Pi Kappa Lambda (an honorary music fraternity). Peterson is also a member of the Midwest Clinic Board of Directors.

## **Mike Titlebaum**

Since 2008, saxophonist/composer/arranger Mike Titlebaum has been Director of Jazz Studies at Ithaca College, where he directs large jazz ensembles, coaches small combos, teaches jazz saxophone and courses in jazz improvisation, repertoire, arranging, pedagogy and history. He is the founding member of the Ithaca Jazz Quartet and the creator of the Ithaca College Jazz Ensemble Composition Contest.

He was born and raised in Rochester, NY, where he earned his BM in Saxophone Performance from the Eastman School of Music in 1991 and 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.

He played in many of New York's world famous musical venues, including the Blue Note, Smalls, Augies, Fez/Time Cafe and the infamous CBGB's as well as the pit orchestra of the Broadway musical "Cats." He has 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, Randy Brecker, the Nelson Riddle Orchestra, the Mingus Big Band, Cab Calloway, Jeff Tyzik, Natalie Cole, Billy Taylor, Mel Torme, Manhattan Transfer, Branford Marsalis, Clark Terry, Lee Konitz, Kenny Wheeler, Billy Hart, Paquito D'Rivera, and many others.

Titlebaum has published numerous compositions and arrangements through Lorenz (Heritage Jazz Works), Advance Music, and GIA Publications.

## Program Notes

### Symphonic Band

“The title **Nocturnes** is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. ‘Fêtes’ or “Festivals” - (the second movement of the suite) - gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision), which passes through the festive scene and becomes merged in it. But the background remains resistantly the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm.” Program notes from the composer.

**Paris Sketches** was commissioned in 1994 by a consortium of United Kingdom wind orchestras. Martin Ellerby wrote the following about Paris Sketches. “This is my personal tribute to a city I love. Each movement pays homage to some part of the French capital and to other composers who lived, worked, or passed through it. Unifying the whole score is the idea of bells, a prominent feature of Paris life. In the first movement, a dawn tableau is presented, haunted by the shade of Ravel. The city awakens with the ever-present sense of morning bells. The second movement represents Pigalle, the Soho of Paris. This burlesque contains scenes cast in the mould of a ballet, humorous in a kind of Stravinsky-meets-Prokofiev way. The bells here are car horns and police sirens! In the third movement, the city’s largest cemetery, Pere Alchaise, is represented. The mood is one of softness and delicacy, while the bells are gently nostalgic and wistful. The work concludes with a fast, bursting finale; the bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden. And as with the Pigalle, this is a series of related but contrasting episodes. Its climax quotes from Berlioz’ “Te Deum” which was first performed in 1855 in the church of St Eustache - actually in the district of Les Halles”.

**March Militaire Française** is the finale movement of Saint Saens' four-movement symphonic poem, *Suite Algérienne*, Opus 60, that was inspired by his trips to Algeria, then a French colony on the continent of Africa. Although no authentic Algerian music exists in this piece, Saint-Saëns used melodic tendencies of the native Algerian culture. The last movement, has become famous independently of the other movements from the suite, both as an orchestral favorite and as a French concert march for the wind ensemble and concert band. Saint-Saëns notes in the score his pleasure at visiting the French army garrison in colonial Algiers, and this emerges in the sprightly, if pompous, march in their honor.

# Personnel

## Symphonic Band

### Piccolo

Chelsea Lanphear

### Flute

Krysten Geddes\*

Chrysten

Angderson

Jeannette Lewis

Stephanie

LoTempio

Thomas Barkal

Kaitlin Schneider

Elizabeth

Suttmeier

Alison Miller

### Oboe

Hannah Cerezo\*

Jimmy Wang

Melissa DeMarinis

### English Horn

Melissa DeMarinis

### Bassoon

Meghan Kelly\*

Nicole Lane

### E♭ Clarinet

Gladys Wong

### Clarinet

Gladys Wong\*

Kaleb Lohmann\*

Miranda Schultz

Nikhil Bartolomeo

Courtnie Elscott

Maggie Nabumoto

Nathan Balester

Sarah Zschunke

### Bass Clarinet

Jenna DiMento

Emily Nemeth

### Alto Saxophone

Stephanie Zhang\*

Yuyang Zhang

Deniz Arkali

### Tenor

#### Saxophone

Will VanDeMark

Alex Clift

### Baritone

#### Saxophone

Matthew Snyder

### Trumpets

Matt Venora\*

Max Deger

Chris Walsh

Jon Tompkins

Lauren Marden

Vito Sicurella

Mark Farnum

John Kissell

### Horn

Grace Demerath\*

Alyssa A'Hearn

Niki Friske

Emily DeRoo

Matt Ficarra

### Trombone

Matt Sidilau\*

Kiersten Roetzer

Sierra Vorsheim

Teresa Diaz

Mike Nave

Christian Kmetz

### Euphonium

Danielle Wheeler\*

Katie Pfeiffer

### Tuba

Andrew

Satterberg\*

Cristina Saltos

### Percussion

Corey Hilton\*

Ashley Gillis

Corinne Steffens

Derek Wohl

### Timpani

Rose Steenstra

### Bass

Andrew Whitford

### Piano

Shuo Pan

### Harp

Caroline Reyes+

\* section leader

+ guest artist



## **Jazz Ensemble**

### **Saxophones**

Dan Felix, alto 1  
Katie Herrle, alto 2  
Corey Seapy, tenor 1  
Zach Forlenza-Bailey, tenor 2  
Alec Miller, baritone

### **Trumpets**

Matt Venora  
Jack Storer  
Paul Schwartz  
Matt Allen  
Colin Johnson

### **Trombones**

Matthew Confer  
Matt Sidilau  
Matthew Della Camera  
Jeff Chilton, bass

### **Rhythm**

Joshua Condon, piano  
Andrew Hedge, drums  
Jonah Prendergast, guitar  
Alex Toth, bass