

Family Weekend:

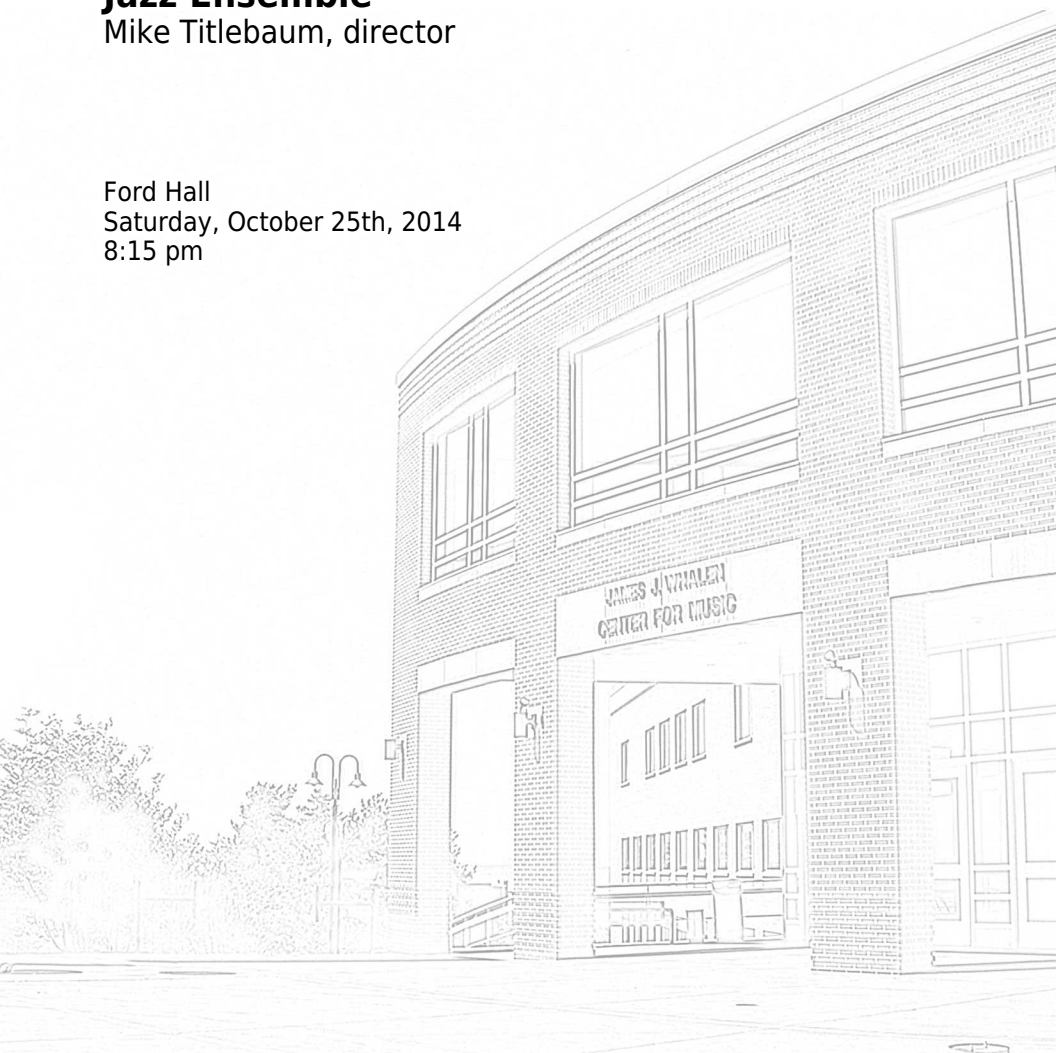
Symphonic Band

Elizabeth B. Peterson, conductor

Jazz Ensemble

Mike Titlebaum, director

Ford Hall
Saturday, October 25th, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Program

Symphonic Band "Dance Around the World"

The Footlifter (1929)	Henry Fillmore (1881-1956)
Molly on the Shore (1907) "dished up" for band and 16 hands on 8 marimbas	Percy Grainger (1882-1961) arr. Chalon L. Ragsdale
KRUMP (2007)	Scott McAllister (b. 1969)

Intermission

Jazz Ensemble

Sig Ep	Jack Gale (b. 1936)
<i>Zach Forlenza-Bailey, tenor sax Matt Allen, trumpet</i>	
La Camorra	Astor Piazzolla (1921-1992) arr. Fred Sturm
<i>Alec Miller, baritone sax Dan Feliz, alto sax</i>	
Black and Tan Fantasy	Duke Ellington (1899-1974)
<i>Daniel Wenger, trombone Matthew Venora, trumpet</i>	
Star-Crossed Lovers	Duke Ellington
<i>Dan Felix, alto sax</i>	
Down By the Riverside	Traditional arr. Oliver Nelson
<i>Alex Miller, trumpet Matt Allen, trumpet Jason Ferguson, trumpet Kaitlyn DeHority, trumpet</i>	

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 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

Saxophonist/composer/arranger Mike Titlebaum is Director of Jazz Studies at Ithaca College, where he directs the Ithaca College Jazz Ensemble, coaches combos, teaches jazz saxophone and courses in jazz improvisation, arranging, repertoire and pedagogy. He is the founding member of the Ithaca Jazz Quartet and the creator of the Ithaca College Jazz Ensemble Composition Contest, now in its 5th year.

Titlebaum has delivered workshops, lectures and performances at numerous state and national conferences, including the Jazz Education Network, the International Society for Improvised Music, the New York State School Music Association, the New York State Band Directors Association and the Texas Music Educators Association. He has played in many of New York's world famous musical venues, including the Blue Note, Smalls, Augies, Fez Under 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.

Titlebaum has published numerous compositions and arrangements through Lorenz (Heritage Jazz Works), Advance Music, and GIA Publications. A CD of original compositions and arrangements for big band entitled "World War II Pizza Man" is scheduled for release in early 2015 by the record label Fleur de Son Classics.

Titlebaum earned his B.M. in Saxophone Performance from the Eastman School of Music in 1991 and the coveted Performer's Certificate in Saxophone. He received his M.M. in 1992 from Eastman in Jazz and Contemporary Media.

Program Notes

Symphonic Band

When the Footlifter was written in 1929, the United States was in a major depression. At the same time, as a result of their popular concerts and radio broadcasts, the Fillmore Band was already well established as one of the top musical groups in Cincinnati. Henry Fillmore wrote this march at the request of one of the sponsors of his popular radio program. When this sponsor heard the march, he proclaimed, "it is a footlifter of a march" and that became the very appropriate title for this classic Fillmore march.

Molly on the Shore is based on two Cork reel tunes, "Temple Hill" and "Molly on the Shore", respectively Nos. 901 and 902 of the "Complete Petrie Collection of Ancient Irish Music". Grainger originally set this tune for string 'four-some' or string band in the summer of 1907 and later for symphony orchestra and piano. Grainger 'dished up' the band version in 1920, creating one of the great 'finger busters' in the literature. It remains one of his most popular and beautifully conceived creations.

Much like breakdancing was a benchmark of inner-city culture in the '80's, a dance movement called krumping is creating its own subculture among teens in Los Angeles neighborhoods such as Compton, South Central, and Watts. Informed by hip-hop, African tribal rituals, pantomime and martial arts, krumping is a frenetic, hyper fast-paced dancing style. Dancers gather in school grounds, parking lots, and yards to perform and 'battle dance' each other; participants are typically vocal opponents of violence, thus making the krumping scene an alternative to gang wars that plague the areas where krumping is popular. Theatrical face paint is also worn by the dancers, which gives krumping its other moniker, "clowning". KRUMP is an acronym for Kingdom Radically Uplifted Mighty Praise. This work is inspired by krumping. Fast and fiery music is juxtaposed with free, hymn-like, ethereal slow sections, while instrumental groups and soloists in the ensemble get a chance to "Krump," emulating the energy and passion of this dance.

Personnel

Symphonic Band

Piccolo

Hannah Morris

Flute

Ashley Watson
Carmen Vieytez
Robyn Leary
Alison Miller
Diana Ladolcetta
Lisa Close
Caitlin Miret
Courtney
lava-Savage

Oboe

Phoebe Ritrovato
Tim Nolan
Katelyn
Swaenepoel

Bassoon

Andrew Meys
Emma
Whitestone
Liam Cunningham

Contra Bassoon

Amanda Nauseef

E♭ Clarinet

Justine Call

Clarinet

Nikhil Bartolomeo
Vivian Becker
Nick Alexander
Jenna DiMento
Madeline Davey
Brianna Ornstein
Barbara
Chelchowski

Bass Clarinet

Nathan Balester

Alto Saxophone

Matthew Kiel
Deniz Arkali
Matthew Snyder
Ashley Dookie
Kerri Barnett

Tenor

Saxophone

Alex Clift
Rachel Moody

Baritone

Saxophone

Frank Iovine
James Parker

Trumpet

Jon Tompkins
Brian Sanyshyn
Chris Walsh
Matthew
Brockman
Michael Salamone
Tyler Campolongo
Ray Fuller

French Horn

Tori Boell
Brianna
Volkman
Lizzie DeGroff
Diana McLaughlin
Matt Ficarra

Trombone

Steve Meyerhofer
Daniel Wenger
Skyler Roswell
Kristin Jannotti
Chloe Gray
Hunter Burnett
Samantha
Considine
Louis Jannone
Nicholas Jones
Christian Kmetz

Euphonium

Matthew Della
Camera
Danielle Wheeler

Tuba

Jeffrey Stewart
Christina Saltos
Ian Wiese

Percussion

Jamie Kelly
James Powell
Shannon Frier
Kenneth O'Rourke
Derek Wohl
Nigel Croston
Daniel Monte

Timpani

Corey Hilton

Bass

Cara Turnbull

Piano

Diyu Tang

Jazz Ensemble

Saxophones

Dan Felix, alto
Nikhil Bartolomeo, alto
Zach Forlenza-Bailey, tenor
Will VanDeMark, tenor
Alec Miller, bari

Trumpets

Alex Miller
Matt Allen
Jason Ferguson
Kaitlyn DeHority

Trombones

Matt Sidilau
Daniel Wenger
Matthew Confer
Matthew Della Camera, bass

Rhythm

Emmett Scott, piano
Jamie Powell, drums
Jonah Prendergast, guitar
Alex Toth, bass