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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Cynthia Johnson Turner

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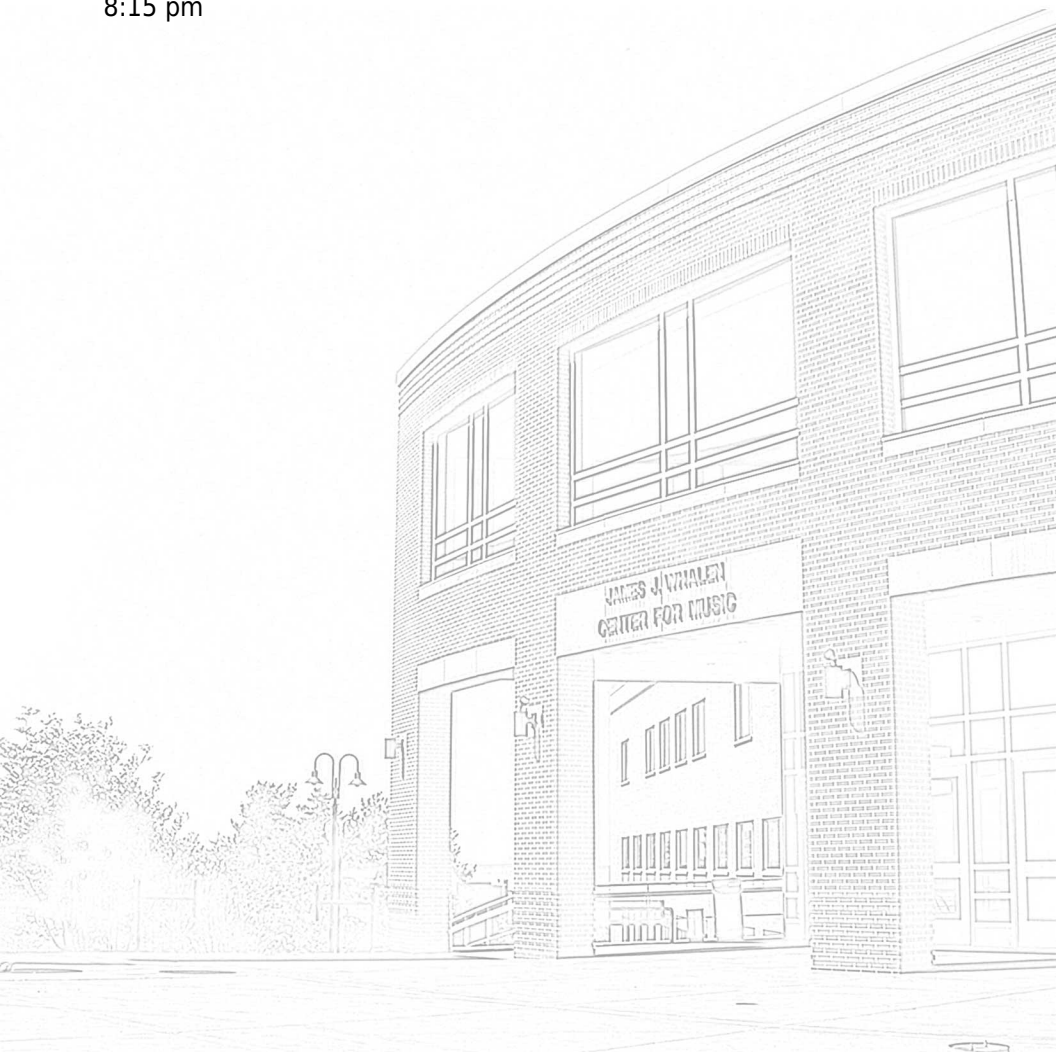
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Ithaca College Wind Ensemble

Cynthia Johnston Turner, conductor
Frank Gabriel Campos, trumpet

Ford Hall
Saturday, May 3rd, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Program

Symphonietta (1943)

- I. Molto sostenuto - Allegro
- II. Tempo vivo (scherzando)
- III. Molto andante
- IV. Molto allegro

Willem van Otterloo
(1907-1978)
17'

Concerto for Wind Orchestra (1960)

- I. Tempo giusto
- II. Lento
- III. Animato

Colin McPhee
(1900-1964)
12'

And It Happened... (2014)
World Premiere

Michael Titlebaum
(b. 1968)
9'

Frank Campos, trumpet
Michael Titlebaum, soprano saxophone
Emmett Scott, piano
Nicholas Walker, bass
Greg Evans, drums

Fandangos (2004)

Roberto Sierra
(1953)
trans. Scatterday
12'

Program Notes

Willem van Otterloo (1907-1978) was a distinguished Dutch conductor who was also active as a composer early in his career. His Suite No. 3 of 1932 won a prize from the Amsterdam Concertgebouw Orchestra and afforded him the opportunity to make his conducting debut for its premiere. Otterloo went on to conduct many leading ensembles including the Hague Residentie Orchestra, the Melbourne Symphony Orchestra, and the Sydney Symphony Orchestra. He made numerous commercial recordings on long-playing records when Philips, a Dutch electrical company, entered the market in 1950. Otterloo was acclaimed for his high performance standards and detailed knowledge of both traditional and contemporary repertoire.

The **Symphonietta for wind instruments** of 1943 is scored for sixteen players, and has held a prominent position in Dutch concert life since its premiere over seventy years ago. The first movement opens mysteriously and features a plaintive English horn cadenza that leads into a vibrant and colorful Allegro. A concluding bassoon solo recalls the English horn and ushers in the lively second movement, which begins without a break. It is a brief and playful scherzo characterized by dynamic contrast and rapid interplay between voices. The forlorn third movement, like the first two, is introduced by an expressive solo, this time in the clarinet. Its lyricism and sensitive counterpoint contrast sharply with the finale, a fast moto perpetuo replete with character and wit.

Colin McPhee (1900-1964) was born in Montreal where he learned how to play the piano and started composing. In 1920, he began his formal studies in music at the Peabody Conservatory in Baltimore with Gustav Strube. Later, he studied with Paul Le Flem in Paris (1924-26) and Edgard Varèse in New York City. By 1926, McPhee had settled in New York and become an active member of new music societies.

While living in New York, McPhee became fascinated with recordings of Indonesian gamelan music. In 1931, he and his wife - anthropologist Jane Belo - moved to Bali. For eight years, McPhee studied Indonesian music in depth and later published his grand treatise *Music of Bali*, which is still considered to be a pinnacle achievement of Indonesian musicological research.

Concerto for Wind Orchestra consists of three short, related movements: an exposition, interlude and transformed restatement of certain material from the first movement. It is a lyrical work based on various pentatonic modes native to Java and Bali. Ornamental passagework for woodwinds speeding above the slower moving brass in the first and last movements derives from Balinese gamelan orchestration technique.

Mike Titlebaum, saxophonist/composer/arranger, is currently Director of Jazz Studies at the Ithaca College School of Music, a position he has held since 2008. He directs the Ithaca College Jazz Ensemble and teaches jazz saxophone, standards, repertoire, arranging, theory and history. He is the

founding member of the Ithaca Jazz Quartet and the creator of the annual Ithaca College Jazz Ensemble Composition Contest. Titlebaum has recently completed guest artist residencies at the University of Minnesota, James Madison University (VA) and Mount Allison University (New Brunswick, Canada). He has delivered jazz clinics and performances at numerous conferences, including JEN (Jazz Education Network), ISIM (International Society of Improvised Music), NYSSMA (New York State School Music Association), NYSBDA (New York State Band Directors Association) and TMEA (Texas Music Educators Association).

Titlebaum has performed with the Rochester Philharmonic Orchestra, the Binghamton Philharmonic Orchestra, and with dozens of internationally recognized artists and groups. He spent 15 years living in the New York City region where he enjoyed a very diverse career, playing in many world famous musical venues such as the Blue Note, Smalls, Augies, Fez/Time Café, the Knitting Factory, CBGB's, and in the pit orchestra of the Broadway musical "Cats." Titlebaum has also published numerous compositions and arrangements through Lorenz, Advance Music, and GIA Publications. He earned his BM in Saxophone Performance, MM in Jazz and Contemporary Media and the Performer's Certificate from the Eastman School of Music in Rochester.

The composer writes the following about the piece:

"The title ***And It Happened...*** is a shortened version of the line "...and it happened to me," the final line of *It Could Happen To You*, a classic standard from the Great American Songbook. This song provides the harmonic framework that the entire piece is based on.

The piece is divided into six sections, each of which is dedicated to a great, historic trumpet soloist. "Louis" is written to honor to New Orleans-born Louis Armstrong, who was world-renowned for his gravelly singing as well as his virtuosic trumpet playing. The soprano saxophone serves as a secondary soloist in this section, in honor of Sidney Bechet, another New Orleans-based jazz musician who "battled" Louis Armstrong in performances and recording sessions on several occasions.

The composition *In a Mist*, written by Iowa-born cornettist Bix Beiderbecke, inspired the second section of the piece. Even though alcoholism brought his life to an early end, a tragic story that has been repeated by many subsequent jazz musicians, thousands of later jazz musicians were inspired by his cool, almost emotionally detached approach to playing cornet. On several of his recordings, the joyous bass saxophone playing of Adrian Rollini can be heard, which is why bass saxophone is also featured in this part of the piece.

John Birks "Dizzy" Gillespie was one of the most appealing figures in the history of American popular music. His fiery playing (along with his puffed-out cheeks and upward-slanting trumpet bell) was immediately recognizable to the American public; he even made a guest star appearance on *The Muppet Show*. Bebop, the strand of jazz he created with alto saxophonist Charlie Parker, provides the melodic and rhythmic fireworks for this third section.

"Miles" refers to the enigmatic trumpeter/bandleader Miles Davis. His album "Birth of the Cool" was inspired several generations of jazz writers and players. The smooth sound of Gerry Mulligan's baritone saxophone is featured prominently throughout the record, and is also heard playing solos in this fourth movement.

Clifford Brown is a favorite role model of many modern trumpet players. He was universally admired in jazz for being a sweet and kind person, traits which came through clearly in his glorious trumpet playing. He recorded several albums with tenor saxophonist Sonny Rollins, which is why the trumpet soloist interacts nimbly with the tenor saxophone in this movement.

"Frank," the final section of the piece, is written for professor Frank Campos, the person for whom the entire work is composed. Frank is uniquely suited to perform a piece like this, which asks him to channel these classic trumpet voices from the past into a contemporary piece. Therefore, in this final movement, Frank gets to show off his own beautiful, distinctive voice on the instrument.

And it happened... to us!"

Roberto Sierra was born in 1953 in Vega Baja, Puerto Rico, and studied composition both in Puerto Rico and Europe, where one his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany. In 2003, he was awarded the Academy Award in Music by the American Academy of Arts and Letters. He has served as Composer-In-Residence with the Milwaukee Symphony Orchestra, The Philadelphia Orchestra, The Puerto Rico Symphony Orchestra and New Mexico Symphony. In 2010, Sierra was elected to the prestigious American Academy of Arts and Sciences.

Fandangos, originally written for orchestra, was commissioned by Leonard Slatkin and the National Symphony Orchestra of Washington, DC in 2001. A year later, the piece was performed by the BBC Symphony Orchestra at the inaugural concert of the 2002 Proms in London. This wind ensemble transcription was completed and premiered by Mark Davis Scatterday and the Eastman Wind Ensemble in May 2004 on their tour of Japan, Taiwan and Macau.

About the piece, the composer writes:

"Antonio Soler's *Fandango* for keyboard has always fascinated me, for its strange and whimsical twists and turns. My *Fandangos* is a fantasy, or a "super-fandango," that takes as point of departure Soler's work and incorporates elements of the Boccherini's *Fandango* and my own Baroque musings. Some of the oddities in the harmonic structure of the Soler piece provided a bridge for the incorporation of contemporary sonorities, opening windows to apparently alien sound worlds. In these parenthetical commentaries, the same materials heard before are transformed, as if one would look at the same objects through different types of lenses or prisms. The continuous variation form over an ostinato bass gave me the chance to use complex orchestration techniques as another element for variation."

Biographies

Cynthia Johnston Turner is an active conductor, festival adjudicator, and clinician, in the United States, Latin America, Europe and Canada. Before joining the Cornell faculty in the fall of 2004, she taught at the University of Rochester, where she directed the Wind Symphony and served as Director of Music at Parkside High School, Dundas, Canada. Earlier in her career Cynthia taught middle school beginning instrumental music in Toronto and choral music in Switzerland. She currently serves as a faculty member with the summer Performing Arts Institute at Pennsylvania's Wyoming Seminary and as a guest conductor with the Syracuse Society of New Music and the Austrian Festival Orchestra in Salzburg.

A Canadian, Cynthia completed her Bachelor of Music and Bachelor of Education degrees at Queens University and her Master of Music in music education and conducting at the University of Victoria. Touring with her ensembles inspired her master's thesis on the musical and personal transformations that occur on tours, and her D.M.A. thesis at the Eastman School of Music centered on Dialogues and Entertainments by William Kraft, one of this generation's leading composers. At Eastman Cynthia was the recipient of the Eastman Graduate Teaching Award in conducting, where she studied with Donald Hunsberger, Mark Scatterday, and Neil Varon. She was nominated for the Canadian Prime Minister's Leadership in Teaching Award and received the National Leadership in Education Award (Readers Digest Foundation), the Excellence in Education Award (Ontario Secondary School Teachers Federation), and the Marion Drysdale Leadership Among Women Teachers Award (also from OSSTF).

At Cornell, Cynthia is the Director of Wind Ensembles, overseeing the Wind Ensemble, Wind Symphony, Chamber Winds, and other chamber ensembles. She also serves as faculty advisor to CU Winds, a student-driven organization devoted to the promotion and performance of wind music, and Contrapunkt!, Cornell's undergraduate composition student organization. Cynthia has commissioned numerous new works for wind band, many of which incorporate other artistic media, and she continues to actively promote commissions by today's leading composers around the world. She works closely with Cornell DMA candidates in composition helping them present their new works in concert. In 2008, the Merrill Presidential Scholars at Cornell recognized Cynthia as an outstanding educator.

In January 2006, Cynthia led the Cornell Wind Ensemble on a performing and service tour to Costa Rica that included performances across the country and the donation of over fifty instruments to a rural 'escuela de musica.' The Cornell Wind Ensemble returned to Costa Rica in 2008, donating over eighty instruments to three music schools. In 2010, Cornell donated 95 instruments to five music schools in Costa Rica, performed eleven concerts in twelve days, and gave master classes to over 300 music students across the country. The CU Winds/Costa Rica Project was featured on National Public Radio's "All Things Considered."

Among other recent engagements, Cynthia has guest conducted the Provincial Honour Bands of Alberta, Manitoba and Ontario, the Ithaca College Wind Ensemble, the Eastman Wind Ensemble, the Latin American Honor

Band, the Montclair State Wind Ensemble, and the Paris Lodron Ensemble in Salzburg. Cynthia was the guest conductor and artist-in-residence for the Canadian National Wind Ensemble in May 2011. This summer she will assume the role of Director of Bands at the University of Georgia.

Frank Gabriel Campos is a renowned classical and jazz soloist and the author of *Trumpet Technique* (Oxford University Press, 2005), regarded the best single source on the subject. His popular 'Clinic' column in the *International Trumpet Guild Journal* has been an important pedagogical voice to thousands of trumpeters around the world since 1995. Currently professor of trumpet at Ithaca College's Whalen Center for Music, Campos earned his bachelor's degree from California State University Fresno and did graduate work at the University of North Texas where he won the Outstanding Masters and Outstanding Doctoral Student Awards, as well as the Hexter Prize for Outstanding Graduate. His primary teachers include John James Haynie, Leonard Candelaria, Don Jacoby, James Stamp, W. Ritchie Clendenin, Carole Klein, and his father.

Mr. Campos has been principal trumpet of the Dallas Chamber Orchestra, Texas Baroque Ensemble, Bear Valley Festival Orchestra, and Madera Symphony Orchestra, and he has been a member of the Fort Worth Symphony, the Fresno Philharmonic, and the Monterey County Symphony. He is a former member of the University of North Texas One O'clock Lab Band, the Dallas Cowboys Band, and he has been a featured soloist at the Ottawa International Jazz Festival, the Montreux Jazz Festival, the Sacramento Jazz Festival, and others. He has played or toured with such artists as Natalie Cole, Johnny Mathis, Ella Fitzgerald, and Bob Hope, and has performed at Constitution Hall, New York's Town Hall, and on the stages of the Lincoln Center and the Kennedy Center.

Mr. Campos is currently principal trumpet of the Binghamton Philharmonic, Tri-Cities Opera, Pulitzer Prize winner Steven Stuckey's Ensemble X, and a member of the Glimmerglass Festival Orchestra and the Ithaca Brass. He has performed with the Rochester Philharmonic, Syracuse Symphony, Skaneateles Summer Music Festival, Central New York Jazz Orchestra, and the Gap Mangione Big Band. He has premiered numerous new works for trumpet, most of them written especially for him, including solos by Yotam Haber, Sally Lamb, Andrew Waggoner, James Willey, and Dana Wilson. He has performed on period instruments for New York State Baroque and the Sonare Early Music Consort, and he is a founding member of the Dallas Brass. He served on the Board of Directors of the International Trumpet Guild for twelve years. An active soloist and clinician, Campos has been a Yamaha Performing Artist since 1987.

"A terrific trumpeter and one of the great trumpet teachers in the country, Frank Campos essentially sings through his trumpet." Fred Child, host of American Public Media's 'Performance Today'

"Whether through his delightful stage presence or his incredible virtuosity, Frank Campos provided an experience that those in attendance will not soon forget." John Cord, *International Trumpet Guild Journal*

Ithaca College Wind Ensemble

Piccolo

Justine Stephens

Flute

Rachel Auger
Allison Kraus
Sarah Peskanov*

Oboe

Ariel Palau
Elizabeth Schmitt*
Jake Walsh

E-flat Clarinet

Allison Smetana

Clarinet

Jimmy Conte*
Vanessa Davis
Anna Goebel
Katie Hurd
Cara Kinney
Kyle McKay

Bass Clarinet

Laura Hill

Bassoon

Cynthia Becker
Sean Harkin*
Amanda Nauseef

Alto Saxophone

Gregory Sisco
Alec Staples*

Tenor Saxophone

Kelsey Melvin

Baritone Saxophone

Ian Herbon

Trumpet

Matt Allen
Kaitlyn DeHority
Jason Ferguson
Ryenne Flynn*
Jack Storer
Matt Venora

Horn

Alyssa A'Hearn*
Victoria Boell
Grace Demerath
Joshua Jenkins
Aubrey Landsfeld

Trombone

Tim Taylor*
Chad von Holtz

Bass Trombone

Paul Carter

Euphonium

Peter Best-Hall*
Matthew Della Camera

Tuba

Justin Chervony
Lucas Davey*

Double Bass

Kate Corcoran

Piano

Michael Clark

Harp

Kathleen McAuliffe

Timpani

Aaron Walters

Percussion

Eric Brown
Taylor Katanick
Taylor Newman
Keegan Sheehy*
Tom Smith

Graduate Assistants

Matthew Sadowski
Corey Seapy

**denotes principal player*