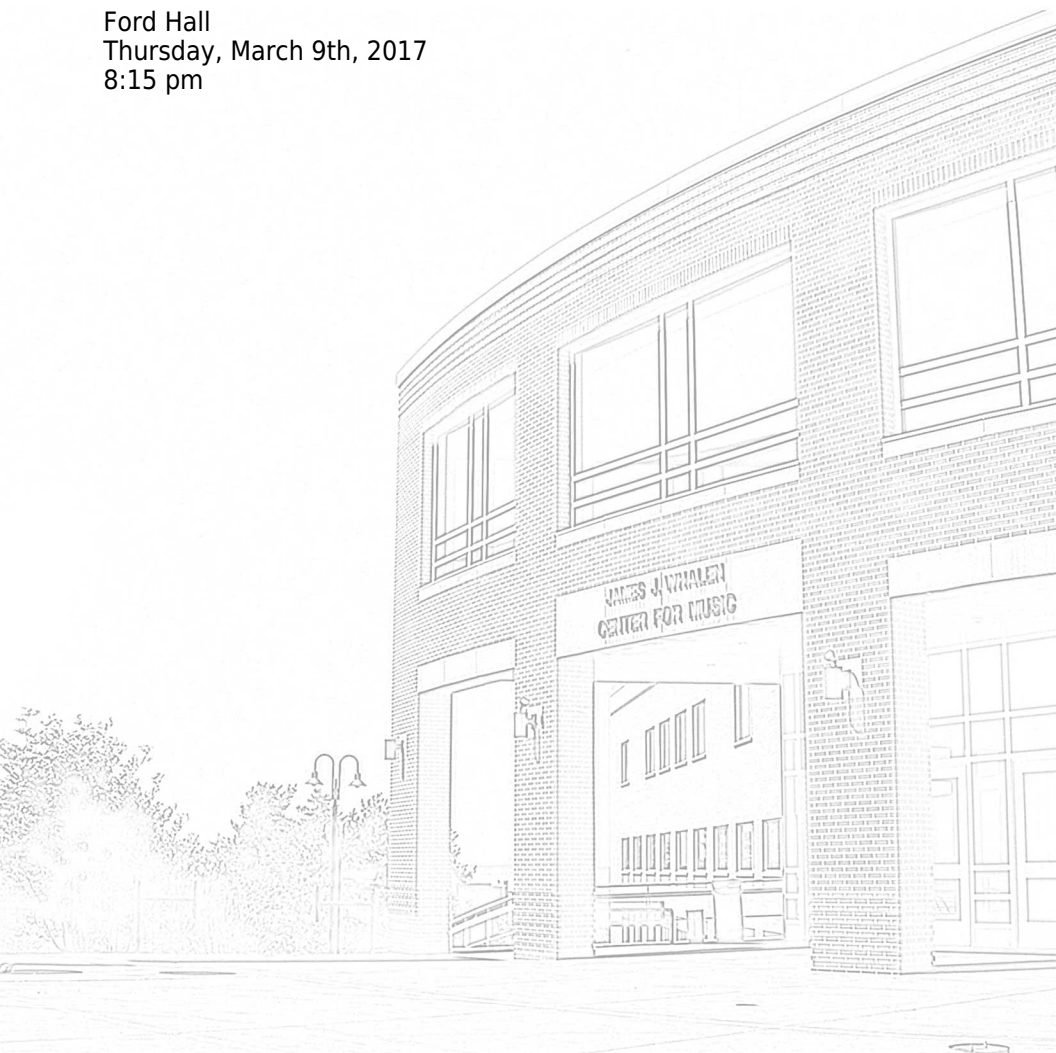


Ithaca College Concert Band "Long Ago and Far Away"

Brian Diller, conductor
Susan Waterbury, violin
Aaron Burgess, graduate conductor

Ford Hall
Thursday, March 9th, 2017
8:15 pm



ITHACA COLLEGE

School of Music

Program

Romanian Overture (2007)

Aaron Burgess, graduate conductor

Thomas Doss
(b. 1966)

Two Jades (2011)

Susan Waterbury, violin

Kristin Kuster
(b. 1973)

Intermission

Gallito (1904)

Santiago Lope Gonzalo
(1871-1906)

La Procession du Rocio (1912)

1. Triana en fête
2. La Procession

Joaquín Turina
arr. Alfred Reed
(1882-1949)

Medieval Suite (1981)

1. Homage to Leonin
2. Homage to Perotin

Ron Nelson
(b. 1929)

Susan Waterbury

Susan Waterbury, violinist, has performed in many parts of the world, including the United States, Europe, Turkey, and China. The New York Times commended Waterbury's playing, writing, "Waterbury's songful flights...were especially compelling". The Los Angeles Times wrote, "...achieved strong, characterful playing – as was the case throughout the evening – of the excellent violinist, Susan Waterbury".

Waterbury is Professor of Violin at the Ithaca College School of Music in Ithaca, NY and maintains an active performing schedule. Former faculty positions include at the Cleveland Institute of Music with the Cavani String Quartet as String Quartet in Residence, at The University of Memphis as an Associate Professor of Violin and member of the Ceruti String Quartet, and at Garth Newel Music Center as Co-Artistic Director and Artist in Residence.

For eleven years, Waterbury was a founding violinist in the Cavani String Quartet. Cavani performed and taught regularly for concert series and festivals throughout the U.S. and abroad and garnered many awards including First Prize in the Walter W. Naumberg Chamber Music, Cleveland Quartet, and Carmel chamber music competitions. Cavani also received prizes in the Banff International, Fischhoff, and Coleman competitions.

Principal teachers were Donald Weilerstein at the Eastman School of Music; Jens Ellerman, Aspen Music Festival; Michael Davis, Ohio State University; and Walter Levin, Cincinnati College-Conservatory of Music. Extensive chamber music training was with members of the Cleveland, Tokyo, Emerson, Guarneri, and Juilliard String Quartets. Susan plays on an 1865 Postiglione violin and also enjoys playing Old Time fiddle and other improvised music with her banjo playing husband, playing on her grandfather's fiddle.

Brian Diller

Brian Diller is Visiting Assistant Professor of Music Education at the Ithaca College School of Music where he conducts the Ithaca College Concert Band and teaches courses in conducting and music education. He was recently awarded the Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music (CCM) where he served as Music

Director of the University of Cincinnati Symphony Orchestra. He has previously served on the faculties of the University of Wisconsin-Eau Claire and the University of Dayton.

Diller's scholarly research centers on integrating chamber music in the school music program. He was invited to present a paper on this topic at the 2014 College Band Directors National Association Conference on Music Education. Other research on band pedagogy has appeared as an article in *Teaching Music Through Performance in Band*, volume 10 and two articles in *Teaching Music Through Performance in Middle School Band*, both published by GIA.

Diller received a Masters degree in wind conducting from Ithaca College where he studied conducting with Stephen Peterson and Jeffrey Meyer. From 2007-2010 he served as Associate Director of Bands at Brentwood High School in suburban Nashville, Tennessee. Mr. Diller holds undergraduate degrees summa cum laude in Music Education and Piano Performance from Miami University (OH). While at Miami, he was honored as winner of the Undergraduate Artist Performance Competition and received the 2007 Presser Scholar prize for excellence in music scholarship and performance.

An active pianist, Diller performs regularly as soloist, chamber recitalist, and studio musician; he has completed additional study in piano, chamber music, and conducting at France's Fontainebleau Conservatory. Having prepared arrangements in the recording studios of A. R. Rahman, India's most celebrated film composer, Diller is also an avid arranger and his works have been performed by orchestras, wind ensembles, and choirs across the country. Experienced in the marching milieu, he has also arranged and instructed brass with Nashville's Music City Drum Corps and various high school bands.

Program Notes

Romanian Overture

Romanian Overture is the first of six movements in a larger body of work by composer Thomas Doss titled *Romanian Dances*. The composer wrote that Romania boasts an endless wealth of folk music and culture. While the music of Northern Romania still sounds familiar to Western European ears, it becomes gradually faster and fierier towards the South. The passages of the work are not to sound strictly classical; in fact, it is by design, amateur-musician sounding! A Romanian wedding band playing these dances would not sound authentic without its wild and free character. There are natural sounds such as the pan flute, the shepherd's flute, and the taragot, a Turkish wind pipe, that looks similar to a clarinet but has very loud and raucous sound, eventually abandoned from concert halls due to its incredibly loud volume.

Two Jades

The new wing of the University of Michigan Museum of Art houses the Shirley Chang Gallery of Chinese Art. At the base of one case are two jade objects: a bi disc and a cong tube. The forms of the bi (circle) and cong (square) date back to the Stone Age in China; yet their original meaning, names, and functions are unknown. They gained importance in the Han dynasty, where they were at the core of the earliest Chinese books on philosophy, metaphysics, and cosmology. In the Zhou Li (Book of Rites), an ancient book compiled in the Zhou dynasty and amended in the Han dynasty, the cong is described as a symbol of earth, and the bi as a symbol of sky, or after world. The nephrite jade used by the ancient Chinese was extremely hard, and had to be worn down with an abrasive paste to achieve the desired shape and decoration. The ceremonial bi and cong jade objects were often buried with their owners.

The cosmology of these objects is foreign to me because, as an American, I look at them from outside the Chinese culture. Their meanings are interpreted by my thought process as a means for creative inspiration, and an impetus for musical ideas. Shortly after my father passed away in February 2010, Michael Haithcock asked me to contribute a new piece to the University of Michigan Symphony Band 2011 Tour of China. My

coming upon the two jade bi and cong objects at the UMMA evoked a compelling sense of two-ness: two objects, symbols of earth and sky; mother and father; the lives and deaths of my parents; our UofM students experiencing a foreign culture, and the gift from that culture of listening to our students perform; and esteemed UM Alumnus, violinist Xiang Gao, coupled with our symphony band.

The music of *Two Jades* is comprised of three sections, fast-slow-fast. The first section is my imagined journey of a jade rock being intensely, frenetically reshaped as it moves with the flow of a river. In the slower second section, I imagine the jade rock being non-passing, still, and carved with delicate, intricate ornamentation. The last section is a celebration of the beautiful moments in life I wish I could freeze into an object, and carve a symbol of the ceaseless joy of love and life, of earth and sky.
~Kristin Kuster

Gallito

Pasodoble is a lively style of dance written in duple meter and played in march style. The form actually originated in southern France, but is modeled after the sound, drama, and movement of the Spanish fullfight. In Spanish, *paso doble* means “double step.” And, the *Pasodoble* is based on music played at bullfights during the bullfighters’ entrance (*paseo*) or during the passes (*faena*), just before the kill.

Santiago Lope studied piano and piccolo and became a member of the town band at the age of six. A visiting military band director noticed his great talent and suggested to his parents that they send him the Royal Conservatory in Madrid, Spance, where he studied piano and composition. At 15, he joined the Apolo Theatre Orchestra in Madrid; by 20 he was conducting the Romeo Theatre Orchestra; and, by 31 he moved to Valencia to direct the orchestra at the Ruzafa Theatre, and when LaBanda Municipal de Valencia was organized, he was selected by a distinguished jury of composers and conductors as the new bandmaster. His band was received enthusiastically and won many prizes for performance.

In 1905, the newspapers of Valencia requested that their favorite son Santiago Lope compose a *pasodoble* for a special bullfight to be held at the Plaza de Toros in Valencia. The composer decided to write one for each of the four featured

matadors instead and *Gallito* was for Fernando Gomez, a young and talented matador who died during a corrida (bullfight.)

La Procession du Rocio

Born in Seville, Spain, Joaquín Turina began his musical studies in composition and piano early, and by age fifteen had garnered considerable acclaim in his hometown. This early success prompted him to pursue studies in Madrid where he befriended another popular Spanish composer, Manuel de Falla, whose nationalistic compositional style was profoundly influential on Turina. In 1905, Turina moved to Paris to study composition at the Schola Cantorum and was introduced to the Impressionism of French composers Claude Debussy and Maurice Ravel. Nearing the end of his studies in Paris, Turina's friend Falla advised him to further develop his nationalistic style, which led to Turina's first major compositional success, *La Procession du Rocio*.

In this two-part symphonic poem, Turina portrays a festival and procession that occurs every June in Triana, a neighborhood in Seville, which honors the Blessed Virgin. Describing the festival and procession in his own program notes to the orchestral score, Turina says, "the people dance the soleare and seguidilla. In the midst of the dancing a drunkard sets off firecrackers, adding to the confusion. At the sound of flute and drums which announce the Procession, all dancing ceases."

Medieval Suite

Nelson's *Medieval Suite* was written in homage to three great masters of the Middle Ages: Léonin (middle 12th century), Pérotin (c. 1155–1200), and Machaut (c. 1300– 1377). These are neither transcription of their works nor attempts at emulating their respective styles. Rather their music served as a sort of launching pad for three pieces which draw on some of the stylistic characteristics of music from that period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, and long pedal points where a sustained tone regulates melodic progression.

Homage to Léonin evokes his sinuous melodic style and use of Gregorian chant. *Homage to Pérotin* springs from his *Viderunt*, with its driving rhythmic intensity, repetition, and pedal point.

Personnel

Piccolo

Ashley Watson

Flute

Laurel Albinder
Marguerite Davis
Emily Eakins
Stephanie Feinberg
Abby Ferri
Hannah Morris
Georgia Peace
Catherine Sangiovanni
Leandra Stirling, principal

Oboe

Hailey Dziendziel, principal
Courtney Webster
Giulia Zurlo

E-flat Clarinet

Griffin Charyn

Clarinet

Hannah Blanchette, principal
Rebecca Butler
Bryan Filetto
Jacob Friga
Thea Hollman
Zachary Kalik
Tessa Perchansky
Rebecca Rice
Ciara Solby
Mikaela Vjonik
Morgan Volk
Caleb Will

Bass Clarinet

Barbara Chelchowski
Alec Targett

Bassoon

Aiden Braun
Emily Roach, principal

Alto Saxophone

Scott Byers
Alex Clift
Chiara Marcario
Rachel Moody
Travis Murdock, principal
Gregory Waloski

Tenor Saxophone

Matt Kiel
Sara Mercurio

Baritone Saxophone

Jared Banker

Trumpet

Jason Bennett
Kevin Biernat
Hayden Bustamante
Alec Donowitz
Thomas Iandolo
Mari Larcheveque
Caitlin Mallon
Andrew Nolish
Nick Paraggio
Austin Rannestad
Stephen Ryan
Michael Salamone
Jason Springer
Alex Stuart
Kristen Warnokowski, principal

Horn

Abby Bracco
Sarah Capobianco
Jacob Factor, principal
Kayla Shuster

Trombone

Hunter Burnett
Eric Coughlin, principal
Kristin Jennotti
Steve Obetz, bass
Ben Sherman

Euphonium

Justin Chervony
Matthew Della Camera, principal
Ryan Kuehas

Tuba

Ryan Masotti
Nik Seger, principal
Cameron Seib

String Bass

Zane Carnes

Piano

Anand Seshadri

Timpani

Caitlin Mellen

Percussion

Kelsey Bocharski
Ben Brown-McMillin, principal
Keegan Fountain
Giancarlo Levano
Julia Lavernoch
Jacob Staffin
Chris Tenore-Nortrup