

Nazareth
COLLEGE

WIND SYMPHONY

Dr. Jared Chase, music director



NYSSMA WINTER CONFERENCE

Friday, December 6, 2013

8:45 PM

Lilac Ballroom, Riverside Convention Center
Rochester, New York

FROM THE PRESIDENT

The Nazareth College Wind Symphony, under the direction of Dr. Jared Chase, is honored to participate in the New York State School Music Association's Winter Conference. We appreciate the wonderful work NYSSMA does on behalf of all its members and for students of all ages in the state of New York.

The Nazareth College Department of Music is a place where excellence and expertise are evidenced in performances of the highest quality. But more than that, the department strives to integrate intensive studies in music with professional programs and the liberal arts. This combination creates a unique experience that prepares students for a wide variety of careers in music and equips them with the skills to share and sustain the art of music in our local and global communities. Our students' ongoing success reflects our music faculty's commitment to the highest standards of music achievement.

We are proud of the reputation Nazareth College's Department of Music has developed over the years. Once again, I congratulate the Wind Symphony on their performance tonight.

Sincerely,



Daan Braveman

President, Nazareth College



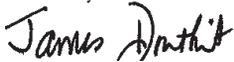
FROM THE DEPARTMENT OF MUSIC CHAIR

On behalf of the Department of Music, I would like to welcome you to the performance of the Nazareth College Wind Symphony under the direction of Dr. Jared Chase. Since the founding of Nazareth College in 1924, the Department of Music has been a vibrant force at Nazareth College.

Today, the Department is home to 186 music majors and a large number of other majors who participate in our classes, applied lessons, and ensembles. Nazareth College provides a rich and extensive training in all of the degree areas in music, allowing students the opportunity to consider many undergraduate majors and develop their understanding of the various professional areas of music built on the foundation of a strong liberal arts core. Our graduates are employed in many professional capacities and have gained successful admission to some of the most prestigious graduate degree programs in the country.

I am very proud of the many accomplishments of the Nazareth College Wind Symphony and its conductor, Dr. Jared Chase. I am confident that through the performance this evening, you will hear for yourself, the continuation of a rich tradition of music that the Nazareth College Department of Music has established. I would encourage you to attend any of our many fine concerts offered weekly on the campus by our faculty and students.

Sincerely,



James Douthit, DMA

Chair, Department of Music



PROGRAM

Electric Vortex (Premiere)Jennifer K. Bellor (b. 1983)

Wind Ensemble and Improvisation Group

Jake Wark, tenor saxophone

Matt Bevan-Perkins, vibraphone

Tori Valente, congas

Lizz Abt, piano

Bending and Breaking

Wills McKenna, tenor saxophone

Wendy Eisenberg, electric guitar

Matt Krol, electric bass

Aaron Staebell, drums

Tales from the Center of the Earth, Op. 33 (2003) Nebojsa Jovan Zivkovic (b. 1962)

Kristen Shiner McGuire, percussion

Contre Qui, Rose (1993/2006)Morten Lauridsen (b. 1943)

transcribed by H. Robert Reynolds

Lindsay Bronnenkant, student conductor

Zion (1994) Dan Welcher (b. 1948)

PROGRAM NOTES

Electric Vortex

“I wrote this piece to showcase collaboration between the Nazareth Wind Symphony and the local post-jazz band ‘Bending and Breaking,’ led by drummer Aaron Staebell. I envisioned writing a wind ensemble piece featuring Aaron’s band ever since he premiered my first piece for wind ensemble, *Uprising* (2012). Many of my compositions over the past three years have comprised both jazz and classical musicians, featuring Aaron and many others. When Jared approached me over the summer about writing a piece for the Nazareth College Wind Symphony that combined both jazz and classical influences, I thought this would be a perfect opportunity not only to write this piece that I had in my head for over a year now, but also to feature specific students from the Wind Symphony who also played jazz. For only this version of the piece, I wrote specific parts for these students to add their own improvisation. I titled the piece *Electric Vortex* because I was inspired by these powerful images I found online, and envisioned the improvisation group to be the ‘eye’ in this powerful whirlwind.”

-Program note by the composer

Tales from the Center of the Earth

In the spring of 2002 Nebojsa Jovan Zivkovic was commissioned by a consortium of twelve universities to compose a piece for one percussion soloist and wind ensemble. The consortium requested a piece that “would be a real challenge for the soloist, showing well the possibilities of marimba as well as of percussion, and also leaving some space to the orchestra and especially to its percussion section to ‘show up’.” Since the solo part has been composed ON the set-up, it really uses all the possibilities and colors of the chosen instrumentation in a very effective and hugely virtuosic way.

“*Tales* is a musical story that is drawn from an oriental Balkan-like mood. Even if the large formal structure of the piece is divided in two main sections, there are many ‘little Tales’ in-between, such as dreamy cadenzas for the marimba and winds and an Egyptian-sounding groove in the tutti passages. The second movement begins with low drums and two tubas. This is immediately supported by a slow uneven rhythm in 5/4 plus 9/8. The percussion grows slowly and adds a touch of mystery. In general, the second movement is energetic and supported by strong rhythmic pulses, often performed by the whole ensemble in unison. Volcanic-like eruptions start in the percussion section and together with the soloist, lead to a percussion cadenza.”

-Program note by the composer

Contre Qui, Rose

“This is the second movement of my choral cycle, *Les Chansons des Roses*, on poems by Rilke, a poet whose texts were also used for my *Nocturnes* and *Chanson Éloignée*. Rilke’s poetry is often multilayered and frequently ambiguous, forcing his reader to use his or her own imagination to grasp the text. This wonderful little poem poses a series of questions, and the corresponding musical phrases all end with unresolved harmonies, as the questions remain unanswered. We have all been in situations where we have given affection and not had it returned, where attempts at communication have

been unsuccessful, met by resistance or defenses of some kind. A sense of quiet resignation begins the setting as the stark harmony and melodic line, filled with unresolved suspensions and appoggiaturas, gradually build to a nine-part chord on ('on the contrary') and then the music folds back on itself, ending on a cluster that simply fades away as does the hope of understanding the reasons for the rose's thorny protection."

Against whom, rose,
Have you assumed these thorns?
Is it your too fragile joy that forced you
to become this armed thing?
But from whom does it protect you,
this exaggerated defense?
How many enemies have I lifted from you
who do not fear it at all?
On the contrary, from summer to autumn
you wound the affection that is given you.

-Program note by the composer

Zion

Dan Welcher was born in Rochester, New York and earned degrees from the Eastman School of Music and the Manhattan School of Music. He accepted a position on the faculty at the University of Texas in 1978 where he remains. *Zion* is the final installment of a series of works inspired by national parks in the western United States. Mormon settlers arrived in Zion Canyon in the mid-nineteenth century and are responsible for the Canyon's present name. Welcher drew upon the religious fervor of these persecuted people when he created *Zion* as a piece of music. The composer has written "There are two quoted hymns in the work: 'Zion's Walls' (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*) and 'Zion's Security,' which I found in the same volume where Copland found 'Zion's Walls' – that inexhaustible storehouse of nineteenth-century hymnody called "The Sacred Harp."

Zion opens with a three-verse setting of 'Zion's Security,' a tune in F-sharp minor which is full of resolve. This melody alternates with a fanfare tune whose origins are revealed in later music. When the second half of the piece begins, a driving rhythmic ostinato based on a 3/4 - 4/4 alternating meter scheme occurs. The ostinato pauses at its height to restate 'Zion's Security' in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion. Once the ground warms sufficiently, the second hymn appears. 'Zion's Walls' is set in 7/8 and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention to the end of the piece with the glowingly optimistic 'Zion's Walls' finally achieving full prominence. The work ends with a sense of triumph and unbreakable spirit. *Zion* is dedicated to the memory of Aaron Copland.

ABOUT DR. JARED CHASE

Dr. Jared Chase is an assistant professor of music at Nazareth College where he directs the wind symphony, teaches courses in conducting and brass methods, coordinates the instrumental department as well as performs in the faculty brass quintet. Before coming to Nazareth, Dr. Chase was the Director of Bands and Chair of the Department of Music at Bethany College.



Dr. Chase received his MM in trumpet performance and DMA in wind conducting from the University of Cincinnati College–Conservatory of Music (CCM). He has been awarded grants to present research on the wind music of Gustav Mahler and Reynaldo Hahn’s *Le Bal de Béatrice d’Este* at the College Band Directors National Conference. He has also presented at the Ohio Music Educator Association (OMEA) Conference, and the World Associate of Symphonic Bands and Ensembles (WASBE) 14th International Conference.

Dr. Chase studied music education and trumpet performance at the University of Colorado, Boulder. He continues to be an active freelance performer and has performed with numerous professional orchestras and ensembles. During the fall of 2013, he is a visiting assistant professor of ensembles and conducting at the Eastman School of Music where he conducts the Wind Orchestra. Dr. Chase has taught courses at the Cincinnati College–Conservatory of Music, Bethany College, Sinclair Community College, Central State University, the Eastman School of Music, and in the public schools of Ohio.

ABOUT KRISTEN SHINER MCGUIRE

Kristen Shiner McGuire has been the Coordinator of Percussion Studies since 1984. She is known internationally as a drummer, percussionist, singer, composer, and teacher. Her credits range from playing drums and singing lead vocals in rock and jazz groups, to performing with the Rochester Philharmonic Orchestra, the New Japan Philharmonic, the Pan Gaia Steel Band, as well as for artists Johnny Mathis and Clark Terry.



Ms. Shiner McGuire has served on the Board of Directors for the International Percussive Arts Society and won the Outstanding Chapter President Award in 1993; she served as NYS Chapter President from 1990-1999. In 1998 Ms. Shiner McGuire received the Excellence in Undergraduate Teaching Award from Nazareth College. A published author and composer as well as a performer and clinician, she holds a Masters Degree in Percussion Performance and a Performer’s Certificate from the Eastman School of Music and has studied marimba in Japan with virtuoso Keiko Abe.

Ms. Shiner McGuire is currently a performer with the Rochester Philharmonic Orchestra and the RPO Marimba Band. She is the drummer and lead singer for the Barry Tee Jazz Trio and Kind of Blue. Professor Shiner McGuire may be heard on her own jazz album, *Kristen Sings and Plays and Rings*, as the drummer, singer, and mallet percussionist.

ABOUT DR. JENNIFER BELLOR

Jennifer Bellor is a visiting professor of theory and composition at Nazareth College. She received a Ph.D. in music composition at Eastman School of Music, a Master of Music degree in composition at Syracuse University, and a Bachelor of Arts degree in music at Cornell University. Her principal teachers were David Liptak, Robert Morris, Andrew Waggoner, Sally Lamb, and Steven Stucky.



Works by Jennifer Bellor have been featured in the United States and abroad at festivals and institutes including the ACO Jazz Composers Orchestra Institute readings in New York City, Aspen Music Festival, June in Buffalo, Cleveland Composers Institute of Recording, Buffalo Philharmonic Young Composers' Readings, and have been presented by ensembles including the American Composers Orchestra, Cuong Vu Trio, Society for New Music Vision of Sound Series, Eastman New Jazz Ensemble, Eastman Wind Ensemble, Eastman Chamber Percussion Ensemble, University of Massachusetts Amherst Wind Ensemble, Rochester Fringe Festival, and many others. She received a 2013 DownBeat Outstanding Performance award for her composition, *Midnight Swim* for big band in the original composition/orchestrated work category at the graduate college level. Additionally, she was awarded the Bernard Rogers Prize (2013) for her Ph.D. dissertation composition, a chamber opera, *Christabel*, which was premiered at the Eastman School this past April. She was commissioned by the American Opera Initiative Washington National Opera to write a 20-minute opera *Duffy's Cut* that was premiered at the Kennedy Center on November 13, 2013.

ABOUT BENDING AND BREAKING

Drummer/composer/educator Aaron Staebell has a blend of many influences that has trouble fitting into any category. His new album has elements of jazz, brought about by his conservatory training at the Eastman School of Music, but also has been influenced by growing up in the 80's and 90's. The compositions reference the music of Joni Mitchell, Bjork and Stevie Wonder as much (if not more) as they reference any historical jazz. The music is inspired by today's jazz greats like John Hollenbeck, Dave Douglas and Kneebody. It brings detailed composition and exploratory improvisation together to create a music that is surprising, intriguing and exciting.

His quintet of improvisers, *Bending and Breaking*, is touted as "probably not what you are expecting." The music is at times very chaotic and free, and at other times is very organized and composed. Staebell composes all of the music, and encourages each group member to bring an original voice to the compositions. The Toronto Star called him "...energized and eclectic and a weirdo you don't want to miss." His debut album was released in June of 2011, and was met with outstanding reviews. Bruce Lindsay of All About Jazz called it "a debut filled with energy, enthusiasm, and invention, signaling the appearance of yet another talented newcomer on the scene."

DEPARTMENT OF MUSIC FACULTY

Isabelle Aubin, lecturer, collaborative pianist, MM, Montreal University

Marcy Bacon, lecturer, clarinet, DMA, Eastman School of Music

Lauren Becker, lecturer, french horn, MM, Eastman School of Music

Jennifer Bellor, assistant visiting professor, composition, theory, PhD, Eastman School of Music

Linda Boianova, lecturer, aural skills, opera workshop, DMA, Eastman School of Music

Eric Carlin, lecturer, guitar, MM, Eastman School of Music

Mary Carlson, professor, music education, PhD, University of Missouri

Jared Chase, assistant professor, wind symphony, conducting, DMA, University of Cincinnati

Bonnie Choi, visiting instructor, class piano, harpsichord, DMA, University of Michigan

Amy Cochrane, lecturer, voice, MM, New England Conservatory

Mark Costello, lecturer, music business, JD, Syracuse University

James Douthit, professor, department chair, piano, DMA, Eastman School of Music

Invanka Driankova, lecturer, aural skills, DMA, Eastman School of Music

Annette Farrington, lecturer, flute, MM, Florida State University

Gary Fisher, lecturer, piano, DMA, Eastman School of Music

Joan Floriano, lecturer, voice, MM, Eastman School of Music

Andrea Folan, lecturer, voice, MM, Syracuse University

Rebecca Geblein, lecturer, choir, MEd, Nazareth College

Christopher Gold, lecturer, music therapy, MA, Drexler University

Bozena Granat, lecturer, musicology, MA, Jagiellonian University

Zbigniew Granat, assistant professor, musicology, PhD, Boston University

Liisa Ambegaokar Grigorov, lecturer, flute, MM, Ithaca College

Sandra Halleran, lecturer, string methods, MM Eastman School of Music

David Hult, lecturer, viola, violin, chamber music, DMA, Julliard School

Bryan Hunter, professor, music therapy, PhD, University of Kansas

Leslie Hunter, lecturer, music education, MME, University of Kansas

Mimi Hwang, lecturer, cello, MM, San Francisco Conservatory of Music

Laurie Keough, assistant clinical professor, music therapy, MEd, Nazareth College

Soo Yeon Kim, associate professor, voice, DMA, University of Illinois

Betsey King, associate professor, music therapy, PhD, University of Kansas

Petar Kodzas, lecturer, guitar, DMA, Eastman School of Music

Gary Kong, lecturer, collaborative pianist, MM, Eastman School of Music

Keith Koster, assistant professor, music education, PhD, University of Missouri

Alex Kuczynski, visiting instructor, music theory, MA, Eastman School of Music

Margaret Leenhouts, lecturer, violin, string methods, DMA, Eastman School of Music

Brett Long, lecturer, trumpet, DMA, Eastman School of Music

Chisato Eda Marling, lecturer, saxophone, DMA, Eastman School of Music

Mario Martínez, assistant professor, voice, DMA, Eastman School of Music

Josh Massicot, lecturer, class pinao, MMed, Eastman School of Music

Diane Maynard-Christensen, lecturer, organ, DMA, Eastman School of Music

Gaelen McCormick, lecturer, bass, MM, Carnegie Mellon University

Kristen Shiner McGuire, assistant professor, percussion, MM Eastman School of Music

Kevin Nitsch, lecturer, piano, theory, DMA, Eastman School of Music

Alice Pratt, lecturer, music education, BS, Nazareth College

Brian Preston, lecturer, piano, MM, Eastman School of Music

Melissa Reed, lecturer, music education, MSED, Nazareth College

Sarah Rhee-Tirré, lecturer, class piano, DMA, Eastman School of Music

Marjorie Roth, professor, musicology, flute, PhD, DMA, Eastman School of Music

Jennifer Ryckaert, lecturer, music therapy, MMT, Georgia College and State University, MMT

Alexandra Shatalov, lecturer, oboe, MM, Eastman School of Music

Derrick Smith, lecturer, voice, MM, Eastman School of Music

Jeffrey Smith, lecturer, choir, MMed, Nazareth College

Beverly Smoker, professor, piano, DMA, University of Iowa

Paul Smoker, lecturer, jazz, jazz ensemble, DMA, University of Iowa

Roy Stein, professor, music business, JD, State University of New York at Buffalo

Jeremy Stoner, lecturer, tuba, brass ensemble, MM, Northwestern University

Robert Strauss, lecturer, voice, opera workshop, DMA, West Virginia University

Nancy Strelau, assistant professor, orchestra, conducting, string pedagogy, MM, University of Miami

Katie Hannigan Tabon, lecturer, voice, DMA, Eastman School of Music

Kimberly Upcraft, lecturer, voice, DMA, Eastman School of Music

Matthew Valverde, lecturer, voice, MM, Eastman School of Music

Susan VanBuren, lecturer, bassoon, MM, Eastman School of Music

Tigran Vardanyan, lecturer, violin, chamber music, MM, Eastman School of Music

Kyle Vock, lecturer, rock ensemble, MM, Eastman School of Music

Frederic Weingarten, lecturer, music education, MMed, Ithaca College

Mark Zeigler, professor, choir, music business, PhD, Florida State University

Steven Zugelder, lecturer, low brass, MMed, Eastman School of Music

PRINCIPAL INSTRUMENTAL ENSEMBLES AND CONDUCTORS

Wind Symphony, Jared Chase
Symphony Orchestra, Nancy Strelau
Jazz Ensembles, Paul Smoker

PRINCIPAL CHORAL ENSEMBLES AND CONDUCTORS

Chamber Singers, Mark Ziegler
Men's Chorus, Jeff Smith
Women's Chorus, Rebecca Geblein

OTHER MUSIC ENSEMBLES AND CONDUCTORS

Brass Ensemble, Jeremy Stoner
Clarinet Ensemble, Marcy Bacon
Flute Choir, Liisa Ambegaokar Grigorov
Pep Band, Steven Zugelder
Percussion Ensemble, Kristen Shiner McGuire
Rock Ensemble, Kyle Vock
Saxophone Ensemble, Chisato Eda Marling

NAZARETH COLLEGE WIND SYMPHONY PERSONNEL

Dr. Jared Chase, conductor

Piccolo

Joanna Zaccaria+

Flute

Nicole Darling^
Meghan Doorty^
Enrico Iraci^
Heather Langley+
Kyle Martin^
Brogan O'Halloran+
Emily O'Sullivan+
Kaysea Scott+
Stacey Yazo`
Joanna Zaccaria+
Jennifer Zheng#

Oboe

Meghan Grant`
Jaclyn Richards~
Hannah Schuetz^

Clarinet

Elizabeth Bablok#
Claire Cannon`
Stacey Coogan+
Emma Hildreth`
Gina Lane+
Kathryn Oman^
Meredith Rice+
Brad Steiger^+
Jenna Tillotson#
Jessica Tripi^
Meghann Williams+

Bass Clarinet

Rachel Hall^
Louise Ly+
Nick Sutton~

Bassoon

Diana Batchelor`
Shim-In Borneman+

Alto Saxophone

Kristen Bervy^
Suzanne Grant^
Anthony LaPenna^
Lauren McGowan~
Phoebe Shelton^
Brad Steiger^+
Nick Sutton~

Tenor Saxophone

Jake Wark*
Anastasia Polashenski^

Baritone Saxophone

Rahmy Eltoury^
Nick Lord+

Horn

Lizz Abt^*
Lindsay Bronnenkant^
Whitney Fairchild+
Brenna Griggs^
Arisa Kyler+
Mariah Rector^
Andy Rockafellow`
Graham Thompson*

Trumpet

Tori Gac+
Brandon McArdell^
Norene Meyer+
Yuan Miao*
Sara Rogers+

Trombone

Emily Chin+
Tim Dyet^
Olivia Fontana`

Bass Trombone

Kara Rider+

Euphonium

Torrey Cobb^
Sarah Drozda~

Tuba

Iain Cockram~
Nathan Humphrey#

Piano

Lizz Abt^*

Percussion

Matt Bevan-Perkins^
Jamison Brooks*
Torrey Cobb^
Ira Fair*
Dylan Niver^
Victoria Valente^

~ Music Business

^ Music Education

* Music Performance

+ Music Therapy

Bachelor of Arts

` Non-Music Major

The Nazareth College Wind Symphony is under the direction of Dr. Jared Chase. It is available for ALL majors at Nazareth College. The ensemble is dedicated to presenting an exciting variety of works from all musical periods, cultures and styles, featuring both core and contemporary repertoire, and new pieces by emerging composers.

NAZARETH COLLEGE WIND SYMPHONY





NAZARETH COLLEGE DEPARTMENT OF MUSIC

Nazareth offers a variety of music degree programs. Very few institutions of higher education can boast strong music education (graduate and undergraduate), music therapy (graduate and undergraduate), music performance, music theory, music history, and music business opportunities in the same department. Students and faculty in each of these programs study together, perform together, and share information that enriches the other programs.

FACULTY

Students have noted the strength of the Department of Music Faculty. The full-time tenure track faculty members hold terminal degrees in a variety of music disciplines and professions. In addition to our tenure track faculty, we employ a clinical faculty member and full time performance faculty with extensive professional credentials. Our contingent faculty is professionally qualified in training and experience to deliver applied instruction, professional supervision, and coursework in the academic areas of music.

LIBERAL ARTS ENRICHMENT

The Nazareth College Liberal Arts Core is centered around a student engagement model that requires students to develop their own enduring questions and select a set of core curriculum courses that will assist in answering them. This model enriches the music degrees and provides a strong liberal arts framework for the study of music.

LOCATION

The proximity of the Nazareth College Department of Music to the vibrant artistic life of Rochester offers our students the opportunity to experience concerts and recitals of the highest quality. They can also participate in musical performances and professional activities that support their growth in their degree programs. The Greater Rochester community is home to many Nazareth College alums teaching in the public school systems, working in music therapy clinics, presenting community and professional performances, and providing business and professional services related to the art of music.



Nazareth College
Department of Music
4245 East Avenue
Rochester, NY 14618
www.naz.edu
585-389-2700



Nazareth College is an accredited institutional member of the National Association of Schools of Music.