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Concert: Ithaca College Contemporary Ensemble

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Jorge Grossman

Jeffery Meyer

Chun-Ming Chen

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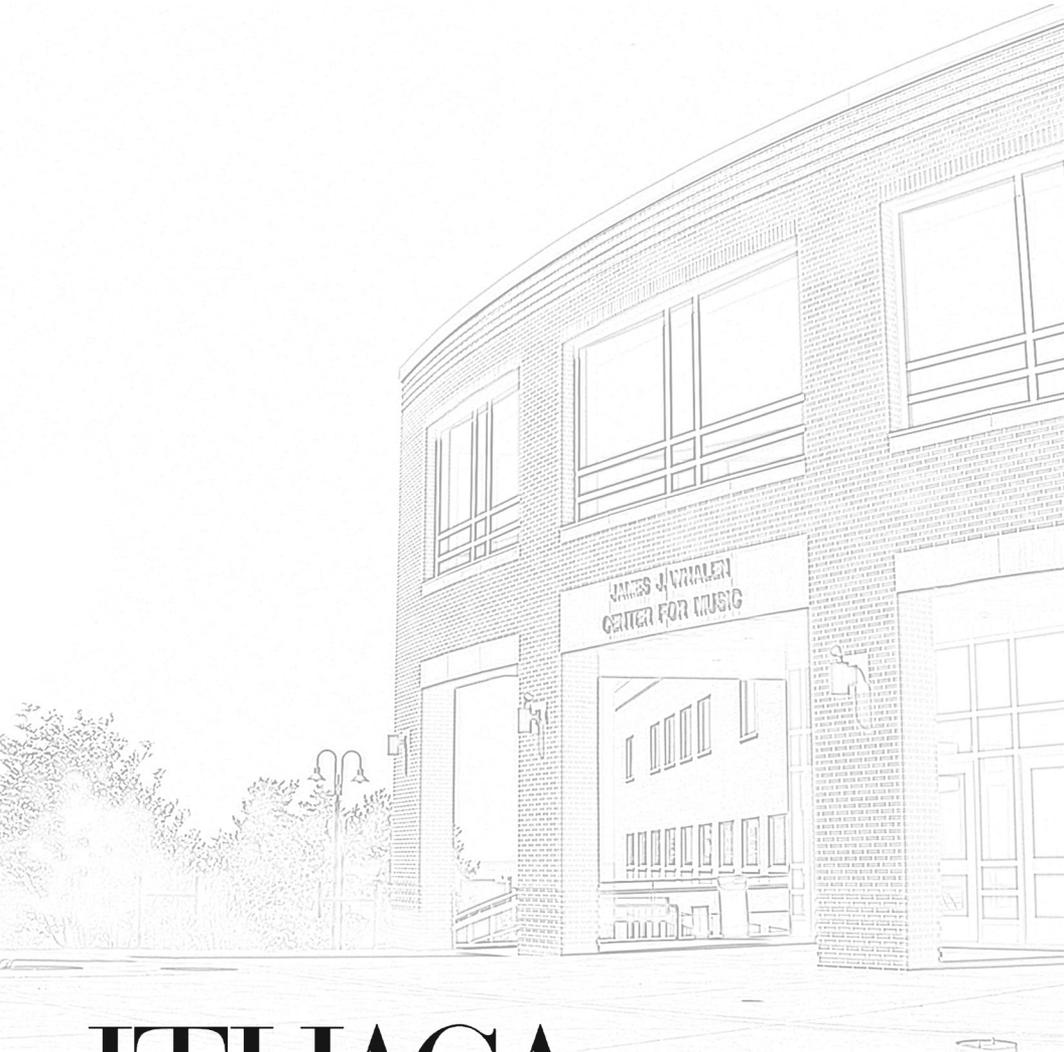
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Ithaca College Contemporary Ensemble

Jorge Grossmann and Jeffery Meyer, directors
Chun-Ming Chen, conductor

Hockett Family Recital Hall
Wednesday, April 6, 2011
8:15 p.m.



ITHACA
SCHOOL OF MUSIC

Program

Siray

I.
II.

Jorge Villavicencio Grossmann
(b. 1973)

Lisa Meyerhofer, flute, piccolo, and alto flute
Devon LePore, clarinet
*Susan Waterbury, violin**
Thillman Benham, cello
*Carolyn Grossmann, piano**

*Jorge Grossmann, conductor**

Gaggle and Flock

Steven Mackey
(b. 1956)

Quartet 1:
*Nicholas DiEugenio, violin**
*Susan Waterbury, violin**
Zachary Slack, viola
*Elizabeth Simkin, cello**

Quartet 2:
Isaac Shiman, violin
Sadie Kenny, violin
Maxwell Aleman, viola
Peter Volpert, cello

*Jeffery Meyer, conductor**

Pause

Josh Modney, violin soloist

Lisa Meyerhofer, flute

Andrea Reges, flute

Cora Crisman, flute

Emily Wespeiser, flute

Alyssa Barna, clarinet/bass clarinet

Tim Rosenberg, alto sax

Sara Emery, tenor sax

Amy Schumann, violin I

Emily Frederick, violin II

Mike Capone, Viola

Tyler Borden, cello

Kyle Kresge, double bass

Brian Diller, harpsichord/celesta/synthesizer

Chun-Ming Chen, conductor

Kukulkan II

Kukulkan's Ascent (El Castillo March equinox)

Water Run (Profane Well)

Celestial Determination (El Caracol)

Processional-Offering (Sacred Well)

Quetzalcoatl's Sacrifice (The Great Ball Court)

Kukulkan's Descent (El Castillo September equinox)

Andrea Reges, flute

Terrance Griswold, clarinet

*Nicholas DiEugenio, violin**

Tristan Rais-Sherman, cello

Chad Heltzel, piano

*Jeffery Meyer, conductor**

David Dzubay
(b. 1964)

Performers' Biographies

Susan Waterbury

Susan Waterbury, is an Associate Professor of Violin and Chamber Music at the Ithaca College School of Music in Ithaca, NY. An active performer and teacher, Waterbury plays recitals, concerto performances, new music concerts, and chamber music collaborations regularly on series and festivals locally, nationally, and internationally. Waterbury's principal teachers were Donald Weilerstein at the Eastman School of Music, Jens Ellerman at the Aspen Music Festival, Michael Davis at The Ohio State University, and Walter Levin at the Cincinnati College- Conservatory of Music. In chamber music, Waterbury was coached by numerous individuals and ensembles, including the Cleveland, Tokyo, Emerson, Guarneri, and Juilliard Quartets. Past chamber music collaborations include performances with Paul Katz, Heidi Castleman, Colorado Qt., Cleveland Qt., Miami Qt., David Cerone, Anton Nel, and Earl Wild. Waterbury has recorded on the Azica, Albany, Pantheon, and Polygram labels. Formerly, Waterbury was a founding member of the Cavani String Quartet for 11 years, having served as Quartet-in-Residence at the Cleveland Institute of Music. As a member of Cavani, Ms. Waterbury performed and taught regularly for concert series and festivals throughout the U.S. and abroad. The Cavani Quartet garnered many awards including First Prize in the 1989 Walter W. Naumberg Chamber Music, Cleveland Quartet, and Carmel Chamber Music competitions as well as earning prizes at the Banff International, Chicago Discovery, Coleman, and Fischhoff competitions. From 1995-2000, Waterbury held positions at the University of Memphis and the Garth Newel Music Center as Associate Professor of Violin and Artist-in-Residence, respectively. A new music enthusiast, Waterbury has worked with many composers, including Steven Stucky, Donald Erb, Joan Tower, Ellen Zwilich, Jennifer Higdon, Michael Doherty, Kamran Ince, Sally Lamb, Christopher Rouse, and John Adams. In recent summers, Waterbury taught and/or performed for The Quartet Program, Zeltsman Marimba Festival, the Adriatic Chamber Music Festival (Termoli, Italy), Deia International Music Festival, (Mallorca, Spain), Tuckamore Festival (Newfoundland, Canada), Bennington Music Conference (Vermont), and Garth Newel Music Center (Virginia).

Carolyn Grossmann, piano

Carolyn Grossmann earned a master's degree at the University of Nevada, Las Vegas and a bachelor's degree at Biola University. She is an avid performer of chamber and contemporary music having collaborated with members of the UNLV and Ithaca College faculties, Las Vegas Philharmonic, UNLV Chamber Players and UNLV's new music ensemble, NEXTET. Ms. Grossmann has participated in numerous master classes with distinguished musicians, including Ursula Oppens, Menahem Pressler, Vladimir Shakin and Nelita True and has studied privately with Charla Edgar, Enrico Elisi, Mykola Suk and Jennie Wong. She participated as a scholarship student in the International Keyboard Institute, Shadelee Music Festival and Las Vegas Music Festival. She is currently a lecturer at Ithaca College.

Nicholas DiEugenio

Praised by the Cleveland Plain Dealer for his "invigorating, silken" playing and "mysterious atmosphere," violinist Nicholas DiEugenio leads a versatile musical life as a multi-faceted performer of composers from Buxtehude to Carter. Projects this year include the music of John Cage for violin and piano as part of the Collide-O-Scope new music series in New York with pianist Augustus Arnone. Also planned in this Schumann 200 Anniversary year are recitals featuring that composer at Penn State University and Ithaca College, and a recording project with fortepianist Chi-Chen Wu. Mr. DiEugenio is also thrilled to join the Finger Lakes Chamber Ensemble as a guest artist for several concerts in its 20th anniversary 2010-11 season. Recently, Mr. DiEugenio has taken part in concerts at Town Hall in Seattle and Merkin Hall in New York, as well in the Kavafian Sisters' 25th Anniversary at the Chamber Music Society of Lincoln Center. In 2008, Mr. DiEugenio performed Ezra Laderman's Violin Duets in Weill Recital Hall (Carnegie Hall) along with violinist Katie Hyun. He has premiered chamber works by composers Yevgeniy Sharlat, Matthew Barnson, and Timo Andres at Yale, as well as at Roulette in New York, and by Stephen Gorbos at Cornell. Mr. DiEugenio has performed as soloist with the Cleveland Bach Consort, National Repertory Orchestra, Cleveland Pops, CIM Orchestra, and Interlochen's World Youth Symphony Orchestra. A prizewinner at the Fischhoff National Chamber Music Competition as a founding member of both the Lorien Trio and Biava Quartet, he has also been the first violinist of the iO Quartet in New York. Mr. DiEugenio has served as concertmaster of the National Repertory Orchestra, Cleveland Bach Consort, The Cleveland Institute of Music Orchestra, Yale Philharmonia, and the Mimesis Ensemble. Mr. DiEugenio was also a member of the Yale Collegium Players and took part in a 2009 Naxos recording of the Mendelssohn and Bach Magnifacts, led by Simon Carrington. During the year, Mr. DiEugenio teaches at the Ithaca College School of Music, where he is Assistant Professor of Violin and Chamber Music. In the summers, Mr. DiEugenio coaches and performs at the Kinhaven Music School in Weston, VT. A member of the violin faculty of the ENCORE School for Strings in the summers from 2005-07, Mr. DiEugenio has also taught undergraduate students at Yale and Purchase College. He holds degrees from the Cleveland Institute of Music (BM, MM '05), where he studied with David Cerone, Linda Cerone, and Paul Kantor; from Purchase College, where he worked with Laurie Smukler and Cal Weirsmas; and from the Yale School of Music (Artist Diploma '08, MMA '09), where he studied with Ani Kavafian and was a recipient of the Alumni Foundation Award and an AlumniVentures grant.

Elizabeth Simkin

Cellist Elizabeth Simkin joined the IC School of Music faculty in the fall of 1994. She has also served for seven summers on the artist faculty of the Bowdoin International Music festival. Prior to that, she was the teaching assistant and student of Janos Starker at Indiana University, Bloomington. She received her Master of Music degree with the Performer's Certificate from Eastman with Steven Doane and her bachelor's from Oberlin with Richard Kapuscinski, where she won the John Katz prize in cello performance as well as the Oberlin Concerto Competition. As a United States Artistic ambassador,

Elizabeth has performed extensively in International recitals with pianist Karl Paulnack. She has held summer chamber music residencies at Tanglewood and at the Spoleto festival in Italy. She has been a returning guest artist at numerous chamber music festivals including: Olympic, Roycroft, Skaneateles, Chenango, Garth Newel, and Heifetz. As a founding member of Ithaca's New Music Group Ensemble X, she has toured to major concert halls and universities and worked personally with many of today's leading composers. These days, she is staying closer to home: recent projects include feature performances on several tracks of a soon-to-be released CD, "Beauty Crowds Me" for Hospicare of Ithaca, her first performance of all six Bach Suites last January, and regional performances with the Scheherazade Trio with Violinist Susan Waterbury and pianist Jennifer Hayghe. She lives with her husband, Nicholas Boyar and their six-year old son, Cole.

Jeffery Meyer

Born in Chicago, Jeffery Meyer began his musical studies as a pianist, and shortly thereafter continued on to study composition and conducting. He is the founder and Artistic Director of the St. Petersburg Chamber Philharmonic in St. Petersburg, Russia, as well as the Director of Orchestras at the Ithaca College School of Music. He has appeared with orchestras in the United States and abroad, including ensembles such as the Milwaukee Symphony Orchestra, Syracuse Symphony Orchestra, Philippine Philharmonic Orchestra (National Orchestra of the Philippines), Cayuga Chamber Orchestra and the Orchestra Sinfonico "Haydn" di Bolzano e Trento. In recent concert seasons, he has been seen conducting, performing as piano soloist and chamber musician, as well as conducting from the keyboard in the United States, Canada, Russia, Italy, Spain, Germany and the Philippines. Called "one of the most interesting and creatively productive conductors working in St. Petersburg" by Sergei Slonimsky, he is an active participant in the music of our time, has collaborated with dozens of composers, and commissioned and premiered numerous new works. In 2007, he made his Glinka Hall conducting debut in the final concert of the 43rd St. Petersburg "Musical Spring" International Festival, featuring works by three of St. Petersburg's most prominent composers, and in 2009, he conducted the opening concert of the 14th International Musical Olympus Festival at the Hermitage Theatre. He has also been featured numerous times as both a conductor and pianist as part of the "Sound Ways" International New Music Festival in St. Petersburg, Russia. Most recently, he led the St. Petersburg Chamber Philharmonic in its United States debut with three performances at Symphony Space's 2010 "Wall-to-Wall, Behind the Wall" Festival in New York City which the New York Times called "impressive", "powerful", "splendid", and "blazing." As a pianist, Meyer has been in residence at the Banff Centre for the Arts, and in residence at the Aspen Festival as part of the Furious Band. He performs frequently with percussionist Paul Vaillancourt as part of the piano-percussion duo Strike, which, in January 2010, released an album of world-premiere recordings of works written for the duo on Luminescence Records, Chicago. The duo has recently appeared in the Beijing Modern Festival and at the Tianjin Conservatory in China. He has been broadcast on CBC, has recorded and performed with the Philadelphia Virtuosi (Naxos), and has been heard as a

soloist at the Aspen Festival. During the 2001-2002 academic year he lived and studied in Berlin and Leipzig as the recipient of a DAAD grant in music, during which time he wrote incidental music to David Mamef's Duck Variations, which was performed throughout Berlin by the theater group Heimspieltheater. He has been distinguished in several international competitions (2008 Cadaqués Orchestra Conducting Competition, 2003 Vakhtang Jordania International Conducting Competition, 2003 Beethoven Sonata International Piano Competition, Memphis, Tennessee) and was a prizewinner in the 2008 X. International Conducting Competition "Antonio Pedrotti." In addition to performing in masterclasses for such artists as Richard Goode, John Perry, György Sebök, Robert McDonald, and Leon Fleischer, he has studied chamber music with Julius Levine, Charles Neidich, and Timothy Eddy. He has worked with conductors such as Gustav Meier, Bridget Reischl, and Robert Spano. Jeff holds degrees in piano as well as composition and completed his Doctorate of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook. Meyer is an active adjudicator, guest clinician, and masterclass teacher. He has adjudicated competitions throughout the United States, including Alaska, as well as at the Hong Kong Schools Music Festival. He has given masterclasses throughout the United States as well as Canada and Asia, and recently led conducting masterclasses at the Central Conservatory in Beijing, China. He has served on the faculties of the Icicle Creek Music Center, Dorian Keyboard Festival, Opusfest Chamber Music Festival (Philippines), Blue Lake Fine Arts Camp, Marrowstone Music Festival, and the LSM Academy and Festival.

Composers' Biographies and Notes

Jorge Grossmann - Siray (2005-9)

Tapestries of the Paracan people (a Pre-Incan civilization in ancient Peru) inspired Jorge Grossmann's general compositional approach in his work Siray. The crisscrossing musical lines symbolically represent both colorful threads and the dialogues between the mythological characters depicted on the tapestries. Grossmann began drawing on the Peruvian culture of his youth while living in Boston. The city's international diversity was a "life changing experience" for Grossmann that indirectly affected his music. His first trip back to Peru in seventeen years inspired new works such as Pensar Geometrico al Trasluz (a piece based on a poem by his countryman Cesar Vallejo and composed for the 2005 Festival Internacional de Musica Contemporanea in Lima) and, tonight's work, Siray. Rather than inserting explicitly Peruvian musical references such as melodies, rhythms, or instruments, Grossmann applies his abstract compositional style to interpret Peruvian themes of personal significance. He thereby invites listeners to appreciate his music as an emotional response to a renewed self-identity rather than as an autobiographical narrative of migration and return. [adapted from liner notes by Marc M. Gidal]

Jorge Villavicencio Grossmann's music has been performed throughout the United States, Latin America and Europe by ensembles such as the National Symphony Orchestra of Ukraine, New England Philharmonic, Aspen Sinfonia, Nouvel Ensemble Moderne, Da Capo Chamber Players and Pierrot Lunaire Ensemble Wien. His awards include a John Simon Guggenheim Foundation fellowship, the Aaron Copland Award, Charles Ives Scholarship from the American Academy of Arts and Letters, fellowships from Vitae-Associação de Apoio à Cultura (Brazil) and the Nevada Arts Council; the Jacob Druckman Award from the Aspen Music Festival, first prize in the New England Philharmonic Call for Scores, the American Music Center Recording Grant, and awards from the St. Botolph Club Foundation and Meet the Composer. His residencies include the Copland House, MacDowell Colony and Atlantic Center for the Arts. Having studied violin, composition and conducting in his native Lima, Peru and in São Paulo, Brazil, Jorge Villavicencio Grossmann moved to the U.S. in 1998. He studied with John Harbison and Lukas Foss at Boston University, graduating with a D.M.A. in 2004. From 2004 to 2010 he served on the faculty at the University of Nevada, Las Vegas, where he was also co-director of N.E.O.N., Nevada Encounters of New Music. He joined the Ithaca College faculty as assistant professor of composition in the fall of 2010. He is also director of *áltavoz*, a Latin American composers collective.
www.shadowofthevoices.com

Steven Mackey - Gaggle and Flock (2001)

The composer writes: The impetus for the Joseph Haydn Society to commission *Gaggle and Flock* was to celebrate the excellence of the Borromeo and Brentano string quartets and to confirm the collegial bonds between them. In addition to finding themselves at the same festivals, mixing and matching to form quintets and sextets, at the time of the commission, the two violists were married. Due to a personnel change, not divorce, I'm happy to report, the two quartets are no longer matrimonially joined at the viola, but the idea of featuring the two violas and creating a strong musical bond between them continued to intrigue me. Violas have such a distinctive, soulful sound and represent the inner voice of the quartet literally, psychologically and metaphorically. It was my intention to explore the dialectic of inside versus outside, within the community of the octet, the two quartets, the violins, violas and cellos.

The first compositional act was to design the seating plan which places the violas together at the center as the symbolic point of connection between the two quartets, and places the violins and cellos as antiphonal opposites. This arrangement puts the viola pair on an equal footing with the violin pairs and makes palpable the movement between inside and out as well as left and right. The shape of the seating plan, reminded my wife of the "flying-V formation" of migrating geese and, since the music plays so much with the social dynamic within this community, I began thinking of the community as a *Gaggle and Flock*.

The first movement, *Gaggle* (ca. 14 min.), is about motion. The community is

one of diversity where factions (usually duos) are encouraged to pipe up with serious considerations as well as cackling dissent. It is a something of a migratory fantasy, always on the go, with each move achieving a volatile consensus, never unanimity. Although in the world of geese, 'gaggle' and 'flock' are synonyms, the word gaggle seemed to capture the spirit of this movement in the form of onomatopoeia.

In the second movement, Flock (ca. 11 min.), the community is much more unified toward a single common musical result. The individual instruments are often asked to subordinate individual tendencies to create the sense of a single communal instrument/organism. Unlike Gaggle which was mercurial, Flock is simply slow-fast-slow and all three sections are based on the same melody.

Steven Mackey was born in 1956 to American parents stationed in Frankfurt Germany. His first musical passion was playing the electric guitar in rock bands based in northern California. He later discovered concert music and has composed for orchestras, chamber ensembles, dance and opera. He regularly performs his own work, including two electric guitar concertos and is also active as an improvising musician.

As a composer, Mackey has been honored by a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, two awards from the Kennedy Center for the performing arts, the Stoeger Prize for Chamber Music by the Chamber Music Society of Lincoln Center and with a special career achievement award from the Miami Performing Arts Center. Mackey was in residence at Tanglewood in the summer of 2006 and at the 2007 Aspen Music Festival. He has been composer-in-residence at Yellow Barn, Imagine Festival, Bennington and others. He was featured at the 2000 American Mavericks Festival presented by the San Francisco Symphony and the 2003 Holland festival in Amsterdam. Zankel at Carnegie Hall presented a portrait concert of his work on their "Making Music" series, in 2006.

His commissions and performances include those by the Chicago and San Francisco Symphonies, the Los Angeles Philharmonic, the Kronos Quartet, the Koussevitzky Music Foundation in the Library of Congress, So Percussion and Carnegie Hall, the Fromm Foundation, the Brentano String Quartet, the Borromeo String Quartet, Fred Sherry, Dawn Upshaw, the Dutch Radio Symphony, the Saint Louis Symphony, Scottish Chamber Orchestra, the BBC Philharmonic, Leila Josefowicz, Nashville Symphony Orchestra, New World Symphony, Boston Modern Orchestra Project, and Baltimore Symphony Orchestra.

Available discs of Mackey's work include "Lost and Found": Mackey performing his own solo electric guitar music (Bridge records, 1996); "Tuck and Roll": Michael Tilson Thomas conducts orchestral music of Steven Mackey (BMG/RCA Red Seal, 2001); "String Theory": string Quartets and string quartets plus with the Brentano String Quartet (Albany Records, 2003) among others.

Mackey is currently Professor of Music at Princeton University where he has been a member of the faculty since 1985. In 1991, he was awarded the first-ever Distinguished Teaching Award from Princeton University. (adapted from www.stevenmackey.com).

Dillon Kondor - m/13 (2010)

On m/13, Dillon writes: If you take a word with a specific meaning and repeat it enough times out loud, it starts to seem like nonsense. Conversely, if you take a nonsense word and repeat it enough times, it starts to seem meaningful. Thinking about this phenomenon was my jumping off point for writing m/13. For most of the piece, the ensemble plays a collage of disparate sounds, presented in random succession. The use of constant repetition causes these sounds to interact in unpredictable ways. I wrote Josh's part second, giving him both concrete material to play and "windows" for improvisation. Josh's and the ensemble's parts are at different tempi, and there is no discernible relationship between his material and theirs. Or, at least, I do almost nothing in the music to invent any kind of meaningful relationship. I wanted to see if our ears would invent one on their own. This piece is dedicated to Josh Modney.

Dillon Kondor is a composer/guitarist/conductor living in NYC. In 2008, he received his Bachelor's degree in composition from Ithaca College, where he studied with Dana Wilson, Gregory Woodward, and Sally Lamb. In May 2011, Dillon will have a Masters degree in composition from Manhattan School of Music, where he's studied with Reiko Fütting and Nils Vigeland. Lately, Dillon is especially active as a performer, playing guitar in every context he can, from the NYC avant-garde to Broadway. www.myspace.com/dillonkondor

David Dzubay - Kukulkan II (2007)

Commissioned by ONIX; Dedicated to Alejandro Escuer

The composer writes: Like many visitors to the ancient Mayan ruins of Chichén Itzá, I stood in awe before the temple of Kukulkan, the god-man known to the Toltecs and Aztecs as Quetzalcoatl or "Feathered Serpent," and the Great Ball Court, imagining the exotic rituals that have taken place there. This work is a flight of fantasy that attempts to evoke the ritualistic character of some of the monuments found at Chichén Itzá, including:

El Castillo: Actually a huge solar calendar, the main pyramid of Kukulkan is a time temple that sheds light on the Mayan astronomical system. During the equinoxes, the shadow pattern of the pyramid's steps seems to show a serpent climbing up the steps in March and down the steps in September.

Two cenotes, or wells (profane and sacred): The smaller profane well was used for every day needs, while the larger sacred well was used in worship, and offerings were continually made to it. Divers have retrieved skeletons and many ritual objects from its depths.

The Observatory (El Caracol): The observatory was built in a spiraling design, with the windows in the dome aligning with certain stars on specific dates, showing the precision of Mayan astronomy.

The Great Ball Court: The whole basis and rationale of Mayan sacrifice was the belief that the victim sacrificed was Quetzalcoatl himself, and by sacrificing the victim they were reenacting Quetzalcoatl's sacrifice at the beginning of time, thereby renewing creation. In one version of the sacrifice, Quetzalcoatl manifested himself as two persons: the twins Quetzalcoatl and Tezcatlipoca. In a ritual that took place at the beginning of time, Quetzalcoatl killed his twin, from whose body the world then emerged. At the end of significant time periods - at times when creation ran out of power - a ritual ballgame was staged at the ball field of Chichén Itzá. Each side incarnated the God Quetzalcoatl, one side as Tezcatlipoca and one side as the twin Quetzalcoatl. The losers - i.e., the players incarnating Tezcatlipoca, were then sacrificed. The Mayans believed that this sacrifice - as a repetition of the original sacrifice of Quetzalcoatl - would renew, and keep the world alive.

David Dzubay was born in 1964 in Minneapolis, grew up in Portland, Oregon, and earned a D.M. in Composition at Indiana University in 1991. Additional studies included a fellowship in composition at Tanglewood (1990) and two summers as co-principal trumpet of the National Repertory Orchestra (1988, 1989). His principal teachers were Donald Erb, Frederick Fox, Eugene O'Brien, Lukas Foss, Allan Dean and Bernard Adelstein. David Dzubay's music has been performed by orchestras, ensembles and soloists in the U.S., Europe, Canada, Mexico, and Asia. His music is published by Pro Nova Music, Dorn, and Thompson Edition and is recorded on the Sony, Bridge, Centaur, Innova, Crystal, Klavier, Gia, First Edition and Indiana University labels. Recent honors include Guggenheim, MacDowell, Yaddo, Copland House and Djerassi fellowships, a 2011 Arts and Letters Award from the American Academy of Arts and Letters, the 2010 Heckscher Foundation-Ithaca College Composition Prize, 2009 Kuhmo Chamber Music Festival Composition Competition, 2007 Indianapolis Chamber Orchestra Composition Competition, 2005 Utah Arts Festival Commission and the 2004 William Revelli Memorial Prize from the National Band Association. He is currently Professor of Music, Chair of the Composition Department and Director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington. Dzubay has conducted at the Tanglewood, Aspen, and June in Buffalo festivals. He has also conducted the Pittsburgh New Music Ensemble, the Greater Dallas Youth Symphony Orchestra, Music from China, Voices of Change, and an ensemble from the Minnesota Orchestra, the Kentuckiana Brass and Percussion Ensemble and strings from the Louisville Orchestra at the Music at Maple Mount Festival. From 1995 to 1998 he served as Composer-Consultant to the Minnesota Orchestra, helping direct their "Perfect-Pitch" reading sessions, and during 2005-2006 he was Meet The Composer "Music Alive" Composer-in-Residence with the Green Bay Symphony Orchestra. Dzubay is joining the faculty of the Brevard Music Center as composer in residence during the summer of 2011.

Upcoming Events

April

- 7 - 8:15pm - Hockett - Faculty Recital: Ivy Walz
- 8 - 7:00pm - Hockett - Tuba Ensemble
- 9 - 7:00pm - Hockett - Faculty/Guest Recital: Dolce Flutes
- 9 - 8:15pm - Ford - High School Gospel Invitational Concert
- 10 - 4:00pm - Ford - Wind Ensemble, *Jonathan Musgrave, graduate conductor*
- 10 - 9:00pm - Nab - Flute Ensemble
- 12 - 8:15pm - Ford - *Rachel S. Thaler Concert Pianist Series*: Nobuyuki Tsujii, piano
- 14 - 8:15pm - Hockett - Ithaca Wind Quintet
- 15 - 8:15pm - Hockett - **Faculty Recital**: Dawn Pierce, mezzo-soprano
- 16 - 3:00pm - Ford - **Ithaca International Conducting Masterclass Concert** with the Cornell Symphony Orchestra
- 16 - 4:00pm - Hockett - **Faculty Recital**: Timothy Rosenberg, saxophone
- 17 - 1:00pm - Hockett - **Faculty Recital**: Marc Webster, bass

For more information about the Ithaca College School of Music, please visit us on the web at <http://www.ithaca.edu>

You can find the complete listing of concerts at <http://www.ithaca.edu/music/calendar/>