

4-4-2012

Graduate Conducting Recital: Brian Diller, conductor

Brian Diller

Ithaca College Wind Ensemble

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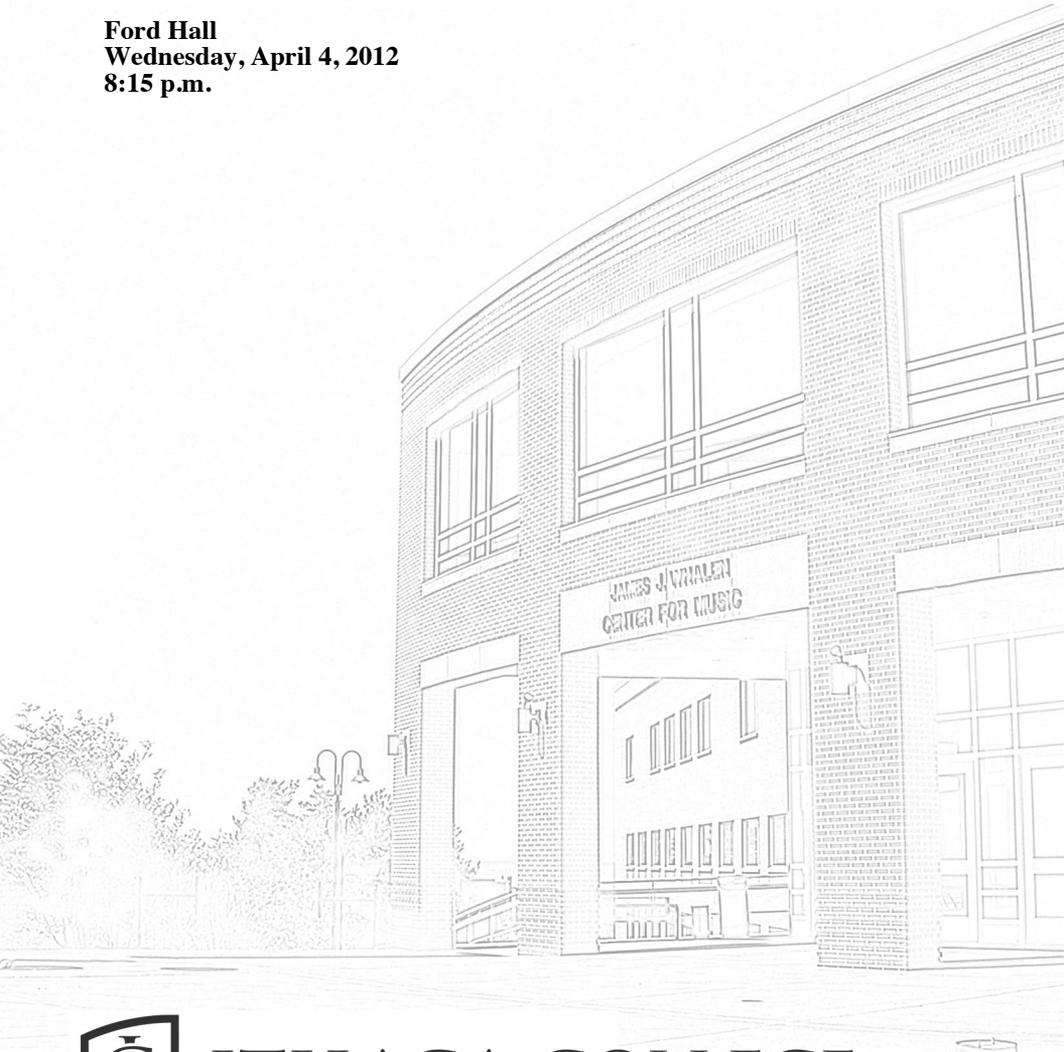
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Graduate Conducting Recital
Brian Diller, conductor

Ithaca College Wind Ensemble

Elizabeth Simkin, cello

Ford Hall
Wednesday, April 4, 2012
8:15 p.m.



ITHACA COLLEGE

School of Music

Program

Sokol Fanfare (1925)

Leoš Janáček
(1854-1928)
3'

Concerto for Cello and Winds (1925)

Pastorale

Romance

Gigue

Jacques Ibert
(1890-1962)
13'

Elizabeth Simkin, cello

I wander the world in a dream of my own
making (2005)

Christopher Theofanidis
(b. 1967)
7'

Intermission

Huldigungsmarsch (March of Honor)

Richard Wagner
(1813-1883)
7'

Symphonic Metamorphosis on Themes by Carl
Maria von Weber (1943)

Allegro

Scherzo (Turandot): Moderato - Lively

Andantino

March

Paul Hindemith
(1895-1963)
tran. Keith Wilson
20'

This Graduate Recital is in partial fulfillment of the degree Master of Music in
conducting. Brian Diller is from the studio of Dr. Stephen Peterson.

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. Before moving to Ithaca, she was the teaching assistant and a 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 founding member of Ithaca's New Music Group *Ensemble X*, she has toured to major concert halls and universities, played in recordings and worked personally with many of today's leading composers. She served for nine years as the principal cellist of the Cayuga Chamber Orchestra, where she was featured regularly in chamber music and as soloist.

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.

Recent projects include: featured performances on several tracks of a new CD, "Beauty Crowds Me" for hospicare of Ithaca, released in December of 2009; her first performance of all six Bach Suites in January, 2009; and ongoing regional performances with the *Sheherezade* trio with violinist Susan Waterbury and pianist Jennifer Hayghe; and with the Ithaca Bach Ensemble. 2012 takes her to Holland and Serbia as a member of the Mellits Consort and to Chile for two weeks of recitals with pianist, Paulina Zamora.

For Elizabeth's sabbatic project in 2012-2013, she will play therapeutic music at the bedside for patients at Cayuga Medical Center and Hospicare of Ithaca. She is completing training to be a certified music practitioner through the Music for Healing and Transition Program. She lives with her husband, Nicholas Boyar, and their eight year old son, Cole.

ITHACA COLLEGE WIND ENSEMBLE

Brian Diller, conductor
Stephen Peterson, director

Piccolo

Savannah Clayton

Flute

Maya Holmes*
Sandi O'Hare
Caitlin Phillips

Oboe

Candace Crawford
Jeff Porzio
Elizabeth Schmitt*

E-flat Clarinet

Katherine Hurd

B-flat Clarinet

Alyssa Barna
Jimmy Conte
Emily Dobmeier*
Jennifer Greenleaf
Terrance Griswold
Michelle McGuire
Emily Pecoraro

Bass Clarinet

Stephen Fasteau

Contrabass Clarinet

Emily Pecoraro

Bassoon

Sean Harkin
Stanley Howard
Amanda Nauseef*

Contrabassoon

Sean Harkin
Stanley Howard

Alto Saxophone

Sara Emery*
Erika St. Denis

Tenor Saxophone

Jason Juliano

Baritone Saxophone

Eric Troiano

Trumpet

Micaela Connelly
Aaron Scoccia*
Tom Pang
Alexandra Payton
Keli Price
Mason St. Pierre
Sam Thurston
Daniel Venora
Jenna Veverka

Horn

Alyssa A'Hearn
Aubrey Landsfeld
William Larch
Lauren Maaser
Colin Speirs*

Trombone

Matt Confer
Josh Zimmer*

Bass Trombone

Mike Nave

Euphonium

Steve Vaughn*
Michael Horsford

Tuba

Kevin Kozik
Seth Magee*

Percussion

Andrew Dobos*
Daniel Pessalano
Jonathan Pereira
Keegan Sheehy
Aaron Walters

Timpani

Christopher Demetriou

Double Bass

Alana Dawes

Piano

Brian Diller

Graduate Assistants

Brian Diller
Kevin Peters

**Denotes Principle*

Notes on the Program

Sokol Fanfare

Leoš Janáček is the most famous modern Czech composer to follow in the nationalist tradition established Smetana and Dvorak. Like his musical forefathers, Janáček incorporates popular sounding melodies, but he differs from the earlier composers in his skill as a musical dramatist. While Janáček wrote in many genres, he is primarily remembered for his operas which are modern psychological dramas.

Born in 1854 in Moravia, Janáček studied throughout central Europe, eventually settling in Brno. Like his Hungarian contemporary Béla Bartók, Janáček was fascinated by the folk music of his homeland and he spent much time in the countryside preserving his cultural tradition through musical notation.

Until he reached middle-age, Janáček's life was a tangle of personal and professional problems, but finally at the ripe age of 60, Janáček scored his first major success with the opera *Jenufa* (1904). In the ensuing extraordinary Indian summer, he composed most of his major works: the operas *Katya Kabanova*, *The Cunning Little Vixen*, *The Makropulos Affair*, and *From the House of the Dead*; the *Concertino for Piano and Orchestra*; the *Capriccio for Piano (left hand) and Orchestra*; the *Glagolithic Mass*; two string quartets; and the *Sinfonietta* were all creations in the last dozen years of his life.

In 1925 Janáček was asked to contribute fanfares for a rally of the Sokol Gymnastics Festival. Beginning work enthusiastically, the project quickly became overgrown and before long he was working on a large-scale work for full orchestra augmented by military brass band. Writing to Kamila Stössl, mistress of his later years: "I am just finishing a very nice *Sinfonietta* with fanfares. It expresses the contemporary free man, his spiritual beauty and joy, his strength, courage and determination to fight for victory." Dedicated to the Czech army in recognition of his country's post-World War One independence, the *Sinfonietta* led him to great international success and is Janáček's most popular orchestral work. Its proud fanfare features a rhythmic vitality inspired by folk dances and its rustic melodic content forms the basis of the *Sinfonietta's* following four movements.

Concerto for Cello and Winds

Jacques François Antoine Ibert was one of France's most active proponents of its culture abroad. Having studied music from an early age, Ibert enrolled at the Paris Conservatoire, but his studies were interrupted by the First World War, in which he served as a naval officer. Resuming studies after the armistice, Ibert won the Conservatoire's top prize, the *Prix de Rome*, in 1919. Ibert then pursued a successful composing career, completing seven operas, five ballets, incidental music for plays and films, songs, choral works, and chamber music. He is best remembered for his orchestral works including *Escales* (1922) and *Divertissement* (1930), but might have reached his largest audience in composing the score for Orson Welles' 1948 film *Macbeth*. Along with his creative work, Ibert served France as the director of the *Académie de France* at the *Villa Medici* in Rome for most of his career. The years of the Second World War were difficult for Ibert, and after his work was banned by the Vichy government in Paris, Ibert went into exile in Switzerland. Restored to his former preeminence in French musical life after the war, his final musical appointment was as administrator of the Paris Opera and the *Opéra-Comique*.

Refusing to ally himself to any particular musical fashion or school, Ibert's compositional output is eclectic. Although the early orchestral works are lush and Impressionistic, Ibert is even more well-known for lighthearted (even frivolous) pieces, among which are the concertos for flute and cello. Little is known of the circumstances surrounding the 1925 composition of the **Cello Concerto**. Ibert's early orchestral work *Escales* (Ports of Call) was recently premiered in 1924, and as a sign of his rising popularity, his publisher commissioned two collections of piano music from him. In 1927 his farcical opéra-bouffe *Angélique* was produced with considerable success. In contrast to the luxuriant *Escales*, the *Cello Concerto* is light, youthful, and full of cheer. Cast in three movements, this little concerto is not often performed, but in it Ibert's characteristic writing for wind instruments is on full display.

Likely influenced by Martinu's 1924 concerto for cello with small wind ensemble accompaniment, Ibert scored his concerto in 1925 for eight woodwinds, trumpet, and horn. And like Martinu, Ibert assigns the winds a prominent role, often in dialogue with the solo. While several cadenzas offer the soloist opportunity for virtuosity, the cello is most often accompanying and offering witty commentary on the winds. Thoroughly French, Ibert makes regular use of chords of the 9th, 11th and 13th, altered and added-note chords; occasional polytonal harmonies add a characteristic grit. After the gentle *Pastorale* movement, a melodramatic and sardonic *Romance* abruptly shifts between play, nostalgically floating melodies, and violent outbursts. In the concluding lively dance (*Gigue*), the normally carefree cello slips into a mysterious and nervous cadenza before a grand coda. Ibert's concerto for cello is thoroughly anti-German and its poetic irony, tender lyricism, and humor are sure to warm even the iciest disposition.

I wander the world in a dream of my own making

Christopher Theofanidis is one of America's quickly rising young composers. His works have been performed by many of the world's leading orchestras, and he served as Composer of the Year for the Pittsburgh Symphony during their 2006-2007 season. In addition to winning a host of prestigious prizes, his chorus and wind ensemble work, *The Here and Now*, was nominated in 2007 for a Grammy. His orchestral concert work, *Rainbow Body*, is one of the most performed new orchestral works of the last ten years, having been performed by over 100 orchestras internationally.

Mr. Theofanidis has recently written a ballet for the American Ballet Theatre, a work for the Orpheus Chamber Orchestra as part of their 'New Brandenburg' series, and he currently has two opera commissions for the San Francisco and Houston Grand Opera companies. He has a long-standing relationship with the Atlanta Symphony, and has just had his first symphony premiered and recorded with that orchestra. He currently teaches at Yale University.

On *I wander the world in a dream of my own making*, Theofanidis writes:

...when approached to write a piece for wind ensemble, I was really delighted, as I had been thinking of a piece for these forces for some time and was eager to try some of the acoustic things that I do in my pieces for symphony orchestra in a different context. I have long been interested in the idea of trying to build in an acoustic to my orchestrations; that is, to create the effect, for instance, of a melody which has a sense of sustain as if it were being played in a cathedral even though it is not—to build that reverberation into the orchestration. I was very pleased to see that not only could I achieve similar effects but also different and even more exciting things with various combinations of winds, brass, and percussion.

The title for this work is a reference to the compositional process. Writing a piece of music is like creating a dream that you want to have. The feeling that pervades the work is one of a sense of mystery, and this sentiment is primarily conveyed through the harmonies and orchestration.

The work is based on two ideas: the first is a short, two-note motive, and the second is a descending melody of five notes, ending in the repetition of the finale note several times; this second material could be called the main melody, and it always appears shrouded in a kind of haze until the very end of the work.

Huldigungsmarsch

Richard Wagner's early career was beset by political and financial troubles, and his rescue by King Ludwig II of Bavaria is legendary. After earlier operatic triumphs, Wagner was appointed conductor of the royal court of Saxony and settled in Dresden. Like Hindemith some ninety years later, Wagner became seriously entangled in leftist politics: an 1849 uprising was crushed and Wagner was forced to flee Germany, ultimately settling in Zurich.

As a fugitive abroad, Wagner was in a grim personal situation, isolated from the German operatic scene and without steady income. Wandering throughout Europe and seeking stagings of his operas, he relied on conducting engagements and many "loans" from friends to continue; meanwhile, Wagner experienced the first of many volatile romantic episodes that scandalized his personal reputation.

Unable to complete the *Ring* cycle or secure performance of *Tristan and Isolde* by 1864, conditions in Zurich had deteriorated to such an extent that Wagner had decided to give up his public career. A plea for financial assistance published along with several *Ring* poems was answered in spectacular fashion later that year by the newly crowned Ludwig II -- sheltered, young, and totally intoxicated by *Lohengrin*. Ludwig, writing to Wagner, wished to "lift the menial burdens of everyday life from your shoulders...so that you will be able to unfurl the mighty pinions of your genius unhindered...." Wagner was soon given huge sums to settle his debts and use of a villa on Lake Starnberg, where, as he composed the *Huldigungsmarsch*, or March of Homage, for Ludwig's 19th birthday, he was yielding to passion for Cosima von Bülow, daughter of Liszt and the wife of his best conductor. Despite the continuing scandals, Ludwig remained Wagner's great benefactor, financing lavish performances and providing funding to realize Wagner's dream of the ideal opera house perfectly suited for his music dramas. For the 1872 groundbreaking ceremony of the Bayreuther Festspielhaus, a military band performed the *Huldigungsmarsch*.

Although musically conservative when compared to the operas, this work is a joyous affair, displaying Wagner's chromaticism, lyrical melodies, and rhythmic energy. Originally scored for huge band including legions of piccolos and flutes in Db, Ab soprano clarinet, 8 Eb clarinets, 14 Bb clarinets, 8 horns, and an astonishing plethora of alto, tenor, and flugel horns, Wagner's score has sensibly been adapted for modern instrumentation by William Schaefer.

Symphonic Metamorphosis on Themes by Carl Maria von Weber

Paul Hindemith's extraordinarily expansive and diverse output had a decided impact in every musical genre. Primarily remembered now for orchestral and chamber works, he was also one of the century's most productive composers of dramatic music. With a reputation for writing quickly, Hindemith was always practical and down-to-earth: on one occasion he wrote two sonata movements in the buffet car of a train and performed them on arrival. Eventually becoming associated with the term *Gebrauchsmusik*, Hindemith did not hesitate to dash off a work for whoever might need one, breathing new life into traditional and seemingly spent formal constructions. Regularly involved in organizing music

festivals, he was influential in promoting young composers and under-represented genres of music. An assimilator of past styles, Hindemith reformed them into his own brand; emphasizing baroque counterpoint along the tradition of Beethoven and Brahms, Hindemith constructed his music carefully from small motivic developments.

Hindemith's youthful works were daring. Several wild one-act operas of the early 1920s, expressionistic avant-garde products of the turbulent and freewheeling Weimar era, brought him a special notoriety. The streetwise *Kammermusik No. 1* of 1922, rough and roudy, opens with a mischievous nod to Stravinsky's *Petrushka* and concludes with a squawking siren.

As the German political climate chilled in the late 1920s and grew hostile to his avant garde experiments, Hindemith cast aside his reputation as the bad boy of the Weimar period and earnestly sought acceptance by Hitler's Germany. Reorienting his output with more emphasis on clarity and the preservation of German cultural values, his music became increasingly conservative. Hindemith renounced politics and worldly pleasures, immersing himself in 1933 on the opera *Mathis der Maler*, which partook of the holy-German dogma of Wagner's *Meistersinger*. However, embracing a new lyricism and humanist subject matter was not enough to save him from the ire of Nazi aestheticians, and he fled to the United States in 1939.

Hindemith had successfully collaborated with choreographer Léonide Massine on the 1938 ballet *Nobilissima Visione*, and by 1940 Hindemith and Massine were searching for another subject of collaboration. At Massine's suggestion, Hindemith prepared some sketches based on melodies by Carl Maria von Weber, but Massine found them "too personal" for his project. Hindemith detested the work of Salvador Dalí, and after learning that artist would be designing the sets and costumes, he and Massine abandoned the project. Always the practical musician, Hindemith did not want the work on the ballet to go to waste. Perhaps encouraged by his publisher to produce a work appealing to the American taste for dazzling orchestral showstoppers, Hindemith took up the sketches in 1943, yielding the ***Symphonic Metamorphosis***. The resultant work is organized loosely around a four-movement symphonic structure; each section is based on an obscure and relatively dull theme by Weber: three from small pieces for piano duet and one from incidental music for an exotic play. Keeping Weber's tunes mostly intact, Hindemith expanded them into far greater complexity by creative inventions of harmony, rhythm, and color.

In the vivacious first movement, Hindemith enhances the Hungarian gypsy character of Weber's original. Its melody has a rhythmic syncopation in *verbunkos* style and in the snappy rhythms and melodic cadence one can hear vigorous stamping of heels.

The *Turandot* theme is itself as well-travelled as exotic sounding. While Weber used the pentatonic-laced tune in his overture to Schiller's play *Turandot*, Weber himself found the theme in a dictionary by Jean-Jacques Rousseau;

Rousseau had in turn taken it from priest/scholar Jean-Baptiste Duhalde who brought the tune back as souvenir from travel to China. In Hindemith's version, woodwinds first chant the beguiling melody; there follow seven fast-paced repetitions which build excruciatingly toward an explosive climax. In the less chaotic middle section, every instrumental choir gets a chance with a jazzy variant of the Chinese theme, and after a recapitulation, the *Turandot* dissolves into an fog of exotic percussion.

Departing the ecstatic turbulence of the *Scherzo*, the third movement's haunting theme passes nostalgically between clarinet and bassoon solos. After a more tranquil central section, the opening theme returns, wrapped by swirling flute tendrils.

The brass begin the march ominously with an iconic fanfare. After an awkwardly trudging first theme, the horns sound their own heroic theme, adorned by cheerily bubbling woodwinds. Concluding with a dazzling coda, Weber's themes live on, brilliantly elaborated in Hindemith's *Metamorphosis*.

— program notes by Brian Diller

Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.

Ithaca College School of Music

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems through the country; music therapists, composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a consistent 100% job placement for music education graduates actively seeking employment, and 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

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

Upcoming Events

April

- 5 - Hockett - 7:00pm - Sean Duggan, piano
- 6 - Hockett - 10:00am - Sean Duggan, piano masterclass
- 9 - Iger - 8:15pm - Guest Lecture: Husa Visiting Professor of Composition
- 10 - Hockett - 8:15pm - Contemporary Chamber Ensemble
- 12 - Nabenhauer - 7:00pm - Improv Ensemble
- 13 - Hockett - 8:15pm - Talea
- 16 - Hockett - 8:15pm - Frank Campos, trumpet/Nicholas Walker, bass
- 17 - Hockett - 7:00pm - Flute Ensemble
- 18 - Hockett - 10:00am - Honors Convocation
- 18 - Ford - 8:15pm - Sinfonietta - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 19 - Hockett - 8:15pm - Opera Workshop
- 19 - Nabenhauer - 9:00pm - Sophomore Percussion Students
- 20 - Hockett - 3:00pm - Vocal Masterclass: Nedda Casei
- 21 - Hockett - 4:00pm - Yusheng Li and the New Continent Saxophone Quartet
- 21 - Ford - 8:15pm - Chamber Orchestra - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 22 - Ford - 3:00pm - Chorus - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 22 - Ford - 8:15pm - Percussion Ensemble (GS)
- 23 - Hockett - 7:00pm - Woodwind Chamber Ensemble
- 23 - Ford - 8:15pm - Jazz Lab
- 24 - Hockett - 7:00pm - Faculty Recital: Ivy Walz/Brad Hougham/Jean Radice
- 24 - Ford - 8:15pm - Percussion Ensemble (CA)
- 25 - Ford - 8:15pm - Concert Band - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 25 - Hockett - 9:00pm - Piano Ensemble
- 26 - Hockett - 7:00pm - Piano Chamber Ensembles
- 26 - Ford - 8:15pm - Symphonic Band