

**NAZARETH COLLEGE**

Music Department presents

# Wind Symphony

Jared Chase, conductor

**SUNDAY, MARCH 4, 2018**

3 p.m., Linehan Chapel, Nazareth College, Rochester, New York

**WEDNESDAY, MARCH 7, 2018**

10:30 a.m., Solvay High School, Solvay, New York

7:30 p.m., Veronica Hagman Concert Hall,  
Western Connecticut State University, Danbury, Connecticut

**THURSDAY, MARCH 8, 2018**

5 p.m., Woolsey Hall, Yale University, New Haven, Connecticut

**COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION  
EASTERN DIVISION CONFERENCE**



# GREETINGS

## From the President

The Nazareth College Wind Symphony, under the direction of Dr. Jared Chase, is honored to participate in the College Band Directors National Association Eastern Conference. We appreciate the wonderful work CBDNA does on behalf of all its members and for students of all ages around the country.

The Nazareth College Music Department 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.

Additionally, later this year we will open the new Glazer Music Performance Center. An extension of the renowned Nazareth College Arts Center, it will be a vibrant and vital addition to our campus and region, providing the highest caliber performance space for professional and student musicians alike.

We are proud of the reputation the Nazareth College Wind Symphony 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 Chair

On behalf of the Nazareth Music Department, I welcome you to tonight's concert by the Nazareth College Wind Symphony under the direction of Jared Chase. We are honored to perform in the 2018 Eastern Division of the CBDNA Conference and support the organization's objectives in encouraging ongoing development and promotion of instrumental music.

The Music Department awards bachelor of music degrees in music education, music therapy, music performance and composition; a bachelor of arts degree in music with a track in music history; a bachelor of science degree in music/business; minors in music, composition, jazz, music history and music theory; master of science degrees in music education and creative arts therapy and a master of music degree in performance and pedagogy. Our 230 music majors along with students from all degree programs across campus take advantage of numerous opportunities for music ensemble participation.

I would like to thank Steven Zugelder, Katie Hannigan and our outstanding music faculty for their contribution to this performance. We are proud to premiere Steve Danyew's new work, "Into the Silent Land" and appreciate his commitment to the continued advancement of outstanding wind band literature. I am grateful to Jared Chase and the Wind Symphony students for their dedication to the pursuit of musical excellence. We hope you enjoy tonight's performance.

Sincerely,



Mary Carlson, Ph.D.  
Chair, Music Department

# PROGRAM

**March No. 6, "Here's to Good Ol' Yale"** (1897) Charles Ives (1874-1954)  
Freely adapted by Jonathan Elkus  
Steven Zugelder, guest conductor

**Cathedrals** (2007) Kathryn Salfelder (b. 1987)

**Der Tamboursg'sell from *Des Knaben Wunderhorn*** (1901) Gustav Mahler (1860-1911)  
**Um Mitternacht from *Rückert-Lieder*** (1901)  
Katie Hannigan, mezzo-soprano

**Into the Silent Land** (2018) Steve Danyew (b. 1985)  
*World Premiere Performance*  
Katie Hannigan, narrator

**Of War and Peace** (2017) Michael Daugherty (b. 1954)  
I. War  
II. Peace

# NOTES

## Here's to Good Ol' Yale

This work is freely adapted for the United States Marine Band. It is a conflation of Ives's *March No. 6 in G and D for Piano* (versions 2 and 3) and his recorded version found on "Ives Plays Ives".

Modeled in part after Sousa's march-galop "Manhattan Beach," *Ives's March No. 6* made its band debut in the marching arrangement by James B. Sinclair (Peer International, © 1977 and 1979). In the present adaptation for concert band, Ives's cantus-discantus treatment of "Here's to Good Old Yale" — perhaps better known as "Bingo" — is introduced in the second strain, while the trio overlays the Battell Chapel chimes (borrowed from Ives's choral song "The Bells of Yale") and, in the subsequent countermelody, the first trio phrase of "Omega Lambda Chi." The adaptation carries over some left-hand piano drumming, the bugler's tag, and the Yale Bulldog's trilled snarls from Ives's spirited rendition, which, curiously, does not include the Yale song itself. — Jonathan Elkus

## Cathedrals

*Cathedrals* is a fantasy on Gabrieli's *Canzon Primi Toni* from the "Sacrae Symphoniae," which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon is transcribed for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* (e.g. broken choirs), which forms the basis of much of Gabrieli's writing.

*Cathedrals* is an adventure in neo-renaissance music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The areas surrounding the golden section and its series of

extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with the rich color palette, modal harmonies, and textures of woodwinds and percussion. — Kathryn Salfelder

## Mahler Lieder

On the evening of February 24, 1901, Mahler awoke, his bed sheets soaked in blood from a burst hemorrhage. Mahler later commented to Strauss that he lost two and a half liters of blood. This episode undoubtedly left an impression on Mahler, an experience that is certainly linked to the composition of *Der Tamboursg'sell* and *Um Mitternacht* in the summer following this midnight episode.

*"Hovering on the border between life and death I wondered whether it would not be better to have done with it at once, since everything must come to that in the end. Beside, the prospect of dying did not frighten me in the least...and to return to life seemed almost a nuisance. I thought my last hour had come."* — Gustav Mahler

*Um Mitternacht*, from the *Rückert-Lieder*, was composed in the summer of 1901 and is one of the gems of wind ensemble music from the romantic period. *Der Tamboursg'sell* was composed just weeks before as a final song in *Des Knaben Wunderhorn*, a set of folk poetry that served as an inspiration for Mahler's songs and symphonies for over a decade. Although *Der Tamboursg'sell* is often viewed as a song that belongs to Mahler's earlier period, it was composed much later than the others in the set, and is more closely linked to Mahler's middle and late compositions, including the *Rückert-Lieder*, *Kindertotenlieder*, and the *Fifth Symphony*. — Jared Chase

## **Der Tamboursg'sell – The Drummer Boy**

*I, poor drummer boy!  
They are leading me out of the dungeon!  
If I'd remained a drummer,  
I would not lie imprisoned!*

*Oh, gallows, you tall house,  
you look so frightening!  
I don't look at you anymore!  
Because I know that's where I belong!*

*When soldiers march past,  
that are not billeted with me.  
When they ask who I was:  
Drummer of the first company!*

*Good night, you marble rocks!  
You mountains and hills!  
Good night, you officers,  
corporals and musketeers!  
Good night!  
You officers, corporals and grenadiers!*

*I cry out with a clear voice:  
I take leave of you!  
Good night!*

trans. © 2002, Dr. Renate Stark-Voit and Thomas Hampson

## **Um Mitternacht – At Midnight**

*At midnight  
I awoke  
and gazed up to heaven;  
No star in the entire mass  
did smile down at me  
at midnight.*

*At midnight  
I projected my thoughts  
out past the dark barriers.  
No thought of light  
brought me comfort  
at midnight.*

*At midnight  
I paid close attention  
to the beating of my heart;  
One single pulse of agony  
flared up  
at midnight.*

*At midnight  
I fought the battle,  
o Mankind, of your suffering;  
I could not decide it  
with my strength  
at midnight.*

*At midnight  
I surrendered my strength  
into your hands!  
Lord! over death and life  
You keep watch  
at midnight!*

trans. by Emily Ezust.

## **Into the Silent Land**

On December 14, 2012, twenty children and six educators were killed by a gunman at Sandy Hook Elementary School in Sandy Hook, Connecticut. Having grown up in Sandy Hook just a mile from the school, this is where I attended grades 3-5. For the past several years, I have thought about writing a piece of music that would reflect on this tragedy, but I have struggled to know where to start. Even after beginning to sketch out ideas for this piece, I felt unsure of where the piece should go and what it should communicate. In an effort to find a clearer sense of direction, I searched for poetry that reflected how I was feeling. When I came across "Remember," a moving poem by Christina Rossetti, I found the direction I was looking for. Through the simple idea of remembering – not forgetting that this happened, not forgetting these children, not forgetting the grief that their families must feel, I realized this is what I wanted and needed to communicate through music.

The music incorporates elements of a funeral march, as well as a lament, using a descending tetrachord as a ground bass. The funeral march and the lament are combined early in the piece and after the ground bass repeats and grows to a climax, the funeral march gradually fades and a more ethereal music emerges. *Into the Silent Land* was commissioned by a consortium of schools and individuals led by Dr. Jared Chase and Nazareth College. — Steve Danyew

### **Of War and Peace**

*Of War and Peace* is my sonic response to the never ending tragedy of war and the hope for peace. The composition is in two movements performed without pause. The music I have composed for the first movement entitled "War" is turbulent, relentless and seductive. Swirling woodwind cluster chords charge into a fast moving *requiem* performed by brass, saxophones, chimes, timpani

and drums. Punctuated by an unyielding woodblock, provocative polytonal parade morphs into a brutal but seductive march: there are still those who are foolishly attracted to the allure of war and in denial of the suffering it brings to those "in harm's way."

The music I have composed for the second movement entitled "Peace" is calm, longing, and reflective. Bassoons, clarinets and oboes sing a haunting melody accompanied by "change ringing" crotales, glockenspiel, marimba and celeste. After re-orchestrations of the opening material, a stormy dramatic middle section featuring the horns and euphoniums interrupts the proceedings. This intrusion suggests the dark psychological residue often suffered by the victims of war. An "heroic" coda is followed by a "hopeful" (or is it naive?) musical epilogue, which proposed a time when we can "imagine all the people living in peace...and the world will be as one." — Michael Daugherty

## **BIOGRAPHIES**

### **CONDUCTORS**



#### **Jared Chase**

Jared Chase is an associate professor of music at Nazareth College, where he oversees the Wind Studies program which includes the Wind Symphony, Symphonic Band, Chamber Winds, Brass Choir, Pep Band,

and the woodwind and brass applied faculty. He is the conductor of the Wind Symphony and Chamber Winds, teaches courses in conducting, and performs in the faculty brass quintet. Dr. Chase is also the

music director for the New York State Ballet and Pittsford Presbyterian Church.

Chase received his M.M. in trumpet performance and D.M.A. in wind conducting from the University of Cincinnati College-Conservatory of Music (CCM) and 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 throughout the U.S. During the fall of 2013, he was a visiting assistant professor of ensembles and conducting at the Eastman School of Music, where he conducted the Wind Orchestra and the Eastman Wind Ensemble.

Nazareth College ensembles under the direction of Jared Chase have performed for New York State School Music Association (NYSSMA), New York State Band Directors Association (NYSBDA), and the World Associate of Symphonic Bands and Ensembles (WASBE). He has been a presenter at CBDNA, NYSSMA, NYSBDA, the Ohio Music Educator Association, WASBE, and is in demand as a guest conductor throughout the U.S. and Canada.

Chase has taught at the Cincinnati College-Conservatory of Music, Sinclair Community College, Central State University, Bethany College, the Eastman School of Music and in the public schools of Ohio and Colorado.



### Steven Zugelder

At Nazareth College, Steven Zugelder conducts the Symphonic Band, Pep Band, and Trombone Choir; teaches applied trombone and brass methods; and performs in the faculty brass quintet.

Steven is a graduate of the Eastman School of Music, receiving his master's and undergraduate degrees in performance and music education. Steven is an active performer and teacher in the upstate New York Area who performs regularly with the Wilmot Brass Quintet, the Rochester Oratorio Society, Rochester Lyric Opera, New York State Ballet, Rochester Association of Performing Arts, and the Rochester Area Trombone Society. He also is a contracted performer with Nik Entertainment. In addition to teaching at Nazareth College, Steven is the K-12 coordinator of music and director of performing arts in the West Irondequoit Central School District, where he directs the Irondequoit High School Jazz Ensemble. Steven is an Antoine Courtois Artist and exclusively performs on Buffet Crampon instruments.

## SOLOIST



### Katie Hannigan

Praised by the San Francisco Chronicle as "Golden-Voiced Mezzo-Soprano" Katie Hannigan is a vibrant, bold and sincere performing artist.

Operatic credits include:  
Amadora in *Bastianello*

as part of a John Musto Composer in Residency Collaboration with Nazareth College and Rochester Lyric Opera 2016, Suzuki in *Madama Butterfly*, Roxie Claflin in Victoria Bond's *Mrs. President*, Mercedes in *Carmen*, Prince in Williamson's *The Happy Prince*, Bianca in *The Rape of Lucretia*, La Badessa in *Suor Angelica*, Zita in *Gianni Schicchi*, Maurya from *Riders to the Sea*, Marcellina in *Le Nozze di Figaro*, Mother/Allison in *This is the Rill Speaking* (Recorded by Albany Records 2008) Maman in *L'Enfant et les sortilèges*, Don Ramiro in *La Finta Giardiniera*, Charlotte in *A Little Night Music*, Old Prioress in *Dialogues of the Carmelites*, Sandmann in *Hansel und Gretel*, and Mother in *Amahl and the Night Visitors* with companies including: The Merola Opera Program, Buffalo Opera Unlimited, Finger Lakes Opera, Rochester Lyric Opera, Opera on the Avalon, Eastman Opera, SUNY Purchase Opera and Nazareth Opera. Orchestral credits include: *Carmen* in a collaboration with New York State Ballet and Lyric Theatre, Amy Beach's *Grand Mass in E Flat*, Handel's *Messiah*, Mendelssohn's *Elijah*, Handel's *Anthem No. 7*, Haydn's *Lord Nelson Mass*, Bach's *Mass in B Minor*, Mahler's *Des Knaben Wunderhorn*, Jake Heggie's song cycle *The Deepest Desire*, and Vaughn Williams's *Serenade to Music* (Recorded by Harmonium Mundi Records 2011) Performances with Rochester Philharmonic Orchestra, Buffalo Philharmonic Orchestra, Rochester Oratorio Society, Eastman Symphony and Eastman Philharmonia.

Hannigan was an Emerging Singer at the Prestigious Fall Island Vocal Seminar May 2017 under the direction of Stephanie Blythe. She received a full tuition scholarship to attend the Professional Development Division of SONGFEST in Los Angeles in 2015, and she attended the National Association for Teachers of Singing Artist/Teacher Internship Program in North Carolina in June 2016. She was winner of the Civic Morning Madrigals Award in Syracuse, N.Y., and

was the recipient of the Vocal Concerto Competition Prize at the Eastman School of Music.

Hannigan earned a B.M. in Voice and Opera from SUNY Purchase College Conservatory, and M.M. and D.M.A. from Eastman School of Music. Hannigan currently serves as an Assistant Professor of Voice and Director of Opera Workshop at Nazareth College in Rochester, NY.





# NAZARETH COLLEGE WIND SYMPHONY

Jared Chase, music director

## **Flute**

Carly Bartelini, B.M. Music Education  
Marguerite Call, B.M. Music Education  
Katie Hock, B.M. Music Therapy and Performance  
Amanda Sanok, B.M. Music Therapy  
Katherine Saslawsky, B.M. Music Therapy  
and Performance  
Zoe Zuckerman, B.S. Social Work

## **Oboe**

Abigail Duffy, B.A. Music  
Rebecca Kittleson, B.M. Music Therapy

## **Clarinet**

Angelena Barclay, B.M. Music Education  
Raegan Crowe, B.M. Music Therapy  
Sophia Fellenz, B.M. Music Therapy  
Julie Geraci, B.M. Music Therapy  
Abigail Hamel, B.M. Music Therapy  
Norah McKnight, B.A. Music  
Elyssa Utz, B.M. Music Education

## **Bassoon**

Jeanne Coonan, Professor of Music Education  
Keith Koster, Professor of Music Education

## **Saxophone**

Abram Collier, B.M. Music Education  
Kayla Freeden, B.M. Music Education  
Savannah Gill, B.M. Music Education  
Victoria Moore, B.M. Music Therapy

## **Horn**

Emma Clive, B.M. Music Education and Performance  
Katherine Dickey, B.M. Music Performance  
Noelle Hensler, B.M. Music Therapy  
Aubrey Hillman, B.M. Music Education and  
Performance  
Hali Shepard, B.M. Music Education

## **Trumpet**

Miles Anglin, B.M. Music Education  
Robert Coatsworth, B.A. History and Education  
Kyla Leno, B.M. Music Education  
Thomas McCartney, B.M. Music Education  
Kaylee Parish, B.M. Music Education  
Kev Smith, B.M. Music Education

## **Trombone**

Michael Carson, B.M. Music Performance  
Kristen Collins, B.M. Music Education  
Jeremiah Cooper, B.S. Music/Business  
Matt Holloway, B.S. Music/Business

## **Euphonium**

Jenna Taylor, B.M. Music Education

## **Tuba**

Noah Cote, B.M. Music Therapy  
Alexander Mabrich, B.M. Music Education

## **String Bass**

Emma Pogge, B.M. Music Therapy

## **Cello**

Mariah Bondy, M.M. Performance and Pedagogy

## **Piano/Celeste**

Yibing Fu, B.M. Music Performance

## **Percussion**

William DeRoo, B.A. History and Education  
Max DiBenedetto, B.S. Music/Business  
Noah Jones, B.M. Music Therapy  
Spencer Kornrich, B.S. Music/Business  
Jessi Menotti, B.M. Music Therapy  
Steven Moutray, B.A. Music

# MUSIC DEPARTMENT FACULTY

Mary C. Carlson, Ph.D., Chair

## PROGRAMS OF STUDY

### Composition/Film Scoring

Octavio Vazquez, D.M.A., Program Director  
Matthew Barber, Ph.D.  
Nancy Strelau, M.M.

### Music/Business

Mark Zeigler, Ph.D., Program Director  
Roy Stein, J.D., Program Director  
Mark Costello, J.D.  
Bruce Pilato, B.A.  
Kyle Vock, M.M.

### Music Education

Mary Carlson, Ph.D., Graduate Program Director  
Keith Koster, Ph.D., Undergraduate Program Director  
Jeanne Coonan, M.M., Graduate  
Johanna Siebert, Ph.D., Graduate

### Music Theory/History

Zbigniew Granat, Ph.D., Program Director  
Bozena Granat, M.A.  
John Green, M.A.  
Kevin Nitsch, D.M.A.  
John Reef, Ph.D.  
Marjorie Roth, Ph.D., D.M.A.  
Alexander Trygstad, D.M.A.  
Octavio Vazquez, D.M.A.

### Music Therapy

Betsey King, Ph.D., LCAT, MT-BC, Program Director  
Christopher Gold, M.A., LCAT, MT-BC  
Bryan Hunter, Ph.D., LCAT, MT-BC  
Laurie Keough, M.S.Ed., LCAT, MT-BC  
Donna Polen, LCAT, MT-BC  
Melissa Reed, M.S., MT-BC  
Jason Willey, LCAT, MT-BC

## PERFORMANCE AREAS

### Brass

Brett Long, D.M.A., Trumpet  
Jeremy Stoner, M.M., Tuba  
Colleen Wolf, M.M., Horn  
Steven Zugelder, M.M., Trombone

### Conducting

Jared Chase, D.M.A., Wind  
Nancy Strelau, M.M., Orchestral  
Mark Zeigler, Ph.D., Choral

### Guitar

Eric Carlin, D.M.A., Guitar/Guitar Methods  
Steve Greene, B.A., Electric Guitar  
Paul McArdle, M.Ed., Electric Guitar  
Kyle Vock, M.M., Electric Bass

### Jazz Studies

Bradley Batz, M.M.

### Percussion

Kristen Shiner McGuire, M.M., Coordinator  
Nicholas Paruta, M.M.

### Piano/Harpsichord/Organ

Jacob Ertl, D.M.A., Coordinator, Piano  
Bonnie Choi, D.M.A., Class Piano/Harpsichord  
Gary Fisher, D.M.A., Piano  
Josh Massicot, M.M., Class Piano  
Dianne Maynard-Christensen, D.M.A., Organ  
Kevin Nitsch, D.M.A., Piano  
Brian Preston, M.M., Piano  
Sarah Rhee-Tirré, D.M.A., Class Piano

## **Strings**

Nancy Strelau, M.M., Coordinator  
Jennifer Carpenter, M.M., Cello  
Wan-Ling Chuang, D.M.A., Double Bass  
David Hult, D.M.A., Violin/Viola  
Margery Hwang, M.M., Cello  
Cora Swenson Lee, M.M., Cello  
Margaret Leenhouts, D.M.A., Violin  
Gaelen McCormick, M.M., Double Bass  
Rosanna Moore, M.M., Harp  
Tigran Vardanyan, M.M., Violin

## **Voice**

Mario Martinez, D.M.A., Coordinator  
Joshua Bouillon, M.M.  
Angela Libertella Calabrese, M.M.  
Deborah Conquest, M.M.  
Sue Cotroneo, M.M.  
Andrea Folan, M.M.  
Katie Hannigan, D.M.A.  
Eric Kesler, D.M.A.  
Nicholas Kilkenny, M.M.  
Kimberly Upcraft, D.M.A.

## **Woodwinds**

Marcy Bacon, D.M.A., Clarinet  
Annette Farrington, M.M., Flute  
Rebecca Gilbert, M.M., Flute  
Keith Koster, Ph.D., Bassoon  
Chisato Eda Marling, D.M.A., Saxophone  
Marjorie Roth, D.M.A., Ph.D., Flute  
Geoffrey Sanford, M.M., Oboe

## **Collaborative Pianists**

Yoshiko Arahata, D.M.A.  
Yi-Wen Chang, D.M.A.  
Hana Chu, D.M.A.  
Christopher Evatt, M.M.  
Sara Hoffee, M.M.  
Willie LaFavor, D.M.A.  
Jeong-Eun Lee, M.M.  
Kevin Nitsch, D.M.A.  
Sarah Rhee-Tirré, D.M.A.

## **ENSEMBLES**

Chamber Singers: Mark Zeigler  
Chamber Music: rotating coaches; Jeremy Stoner, brass choir; Jared Chase, chamber winds  
Chamber String Orchestra: Nancy Strelau  
Concert Choir: Yunn-Shan Ma  
Jazz Combos: Bradley Batz  
Jazz Ensemble: Bradley Batz  
Opera Workshop: Katie Hannigan, stage director; Kevin Nitsch, music director  
Percussion Ensemble: Kristen Shiner McGuire  
Piano Ensemble: Jacob Ertl  
Rock Ensemble: Kyle Vock  
Saxophone Ensemble: Chisato Eda Marling  
Symphonic Band: Steven Zugelder  
Symphony Orchestra: Nancy Strelau  
Wind Symphony: Jared Chase



## MUSIC AT NAZARETH COLLEGE

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 all of these programs study together, perform together, and share information that enriches the other programs.

Students have noted the strength of the Music Department 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.

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

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# NAZARETH COLLEGE

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