

music teachers on managing and teaching percussion. From 1996-2002 Mr. Killian served as Jazz Band Director as Signature Band and Choir Camp at Ithaca College each summer. Tom has been a guest conductor at numerous High School All County Jazz Band Festivals and has been guest artist at Fredonia State College School of Music.

Tom has given clinics at the New York State School Music Association Winter Conference in Jazz Drumming and presented clinics at Ithaca College and various other schools in upstate NY.

As a performer, Mr. Killian is both a jazz drummer and a concert marimbist, performing regularly with Dino Losito, Steve Brown, Paul Merrill, Walter White, Salt City Collective Big Band, and many others. Tom can be found with the John Stetch Trio on Youtube.com videos, and is a jazz drummer on 6 CD recordings with local artist.

Alysia Briggs leads the Journey Center Dance Team and performs with the Seneca School of Performing Arts' traveling group Storyteller's Theatre. As well as being active in the local arts community, she works for Corning Inc. as an IT Team Lead; and is married with 2 dogs, a cat, and a ferret.

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

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As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation.

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

Presents

Angela McBrearty

Flute

in

Faculty Recital

Assisted by

Martha Alford, flute

Thomas Killian, percussion

Ian Riley, percussion

Alysia Hillyard, dance/artist

Recital Hall

Center for the Arts

Monday, January 30, 2017

8:00 p.m.

Program

Syrinx	Claude Debussy (1862-1918) Arr. McBrearty & Alford
Trio for Two Flutes and Marimba	Marco Schirripa (b.1989)
Danza de la Mariposa for flute alone	Valerie Coleman (b.1970)
Elkarrizketa for Two Piccolos and Percussion	Roberto Casado (b.1985)
Stridulation for Two Flutes and Percussion	Nicole Chamberlain (b.1977)
Peruvian Dance Suite For Two Flutes and Percussion	Alice Gomez (b.1960)
I · Los Gauchos	
II · Tususacuy	
III · Bailecito	
IV · Acelerador	
V · Baile Tipico	
Ian Riley, percussion	

As a performer, Dr. McBrearty served as principal flute with the Williamsport Symphony orchestra and has performed with the Orchestra of the Southern Fingerlakes. She is also founder/conductor of the Crystal City Flute Choir which frequently performs in the Central New York region.

Dr. McBrearty has given workshops on flute technique and instrumental education at music education conferences in Massachusetts, New York, Connecticut, and Pennsylvania. Clinics have included the music learning theory, teaching improvisation in high school baroque flute solos and as well as beginner flute technique and building a flute choir in the high school. She also presented at the National Flute Association conference in Dallas Texas presenting on flute technique through the use of etudes. Articles published have appeared in *Flute Talk* and *PMEA News*.

Martha Alford holds a Bachelor of Music Education degree from Houghton College and a Master of Flute Performance from the U. of Idaho. An adjunct faculty member at Eastern U., Martha taught music history, Basic Experiences in Music and flute at Lancaster Bible College, directed the concert bands at Delaware County Christian School, and the orchestra at The Baldwin School. She taught general and instrumental music at Westminster Academy of Coral Ridge Presbyterian Church (Fort Lauderdale). and in the South Colonie School District (Albany). Martha played principal flute with the Washington Idaho Symphony, the Gold Coast Opera, Florida Symphonic Pops, Florida Wind Symphony and the New York State Band Director's Association Intercollegiate Band. After winning a collegiate orchestral competition, she soloed with the Spokane Symphony. She studied with Gary Schocker, David Cramer, Kimberly Reighley, Christine Nield, John Oberbrunner, Richard Hahn and Joanna Bassett, and has performed in masterclasses with Bonita Boyd and James Galway. Ms. Alford is the founder and conductor of Philadelphia Bronze, an advanced auditioned community handbell ensemble. She travels the country as handbell clinician and especially enjoys mentoring new directors.

Percussionist **Tom Killian** earned both his Bachelors of Music Education and Performance from Ithaca College 1987 and Master of Music in Percussion Performance from Ithaca College in 1990. For the last 22years Tom has enjoyed a very diverse and successful career as an Instrumental teacher at the Elementary, Middle School, High School and College Level and as a performer as a jazz drummer and concert marimbist.

His Band at the Elementary, Middle and High School level have been honored with numerous 1st place, NYSSMA Gold/Superior Ratings, and awards of excellence at various festivals, invitationals and competitions. Mr. Killian's students consistently achieve high ranking in All County, Area All State and Conference All State Festivals.

Tom has been an adjunct faculty member at Ithaca College in the Jazz Department conducting Jazz Ensemble and teaching private jazz drum lessons and adjunct professor at Hartwick College in Oneonta, NY where he conducted the Jazz Ensemble, Percussion Ensemble and taught private lessons. Mr. Killian has presented workshops to future

Program Notes

The short flute solo *Syrinx* by **Claude Debussy** was composed in 1913 to accompany a scene in Gabriel Mourey's play *Psyché*, in which Pan dies. It became a flute repertory standard when Louis Fleury, the flutist who played the part in the original production, became enamored of the piece and performed it frequently in concert. It is believed that this work was originally composed without any bar lines or breath marks and was written in later by flutist Marcel Moyse. Being unaccompanied and the ambiguous, chromatic nature of the piece creates a mystery about where the central key is. This mystery is a characteristic of Debussy's late musical style, as evident in his ballet, *Jeux*, which was written at a similar time.

The composer **Marco Schirripa** wrote the *Trio for Two Flutes and Marimba* after hearing another work by his teacher Gordon Stout for the same instrumentation. The three involved instruments do not necessarily function as a trio, but more of a duo, with the two flutes combining to achieve what is possible on just one marimba. The opening and closing sections are meant to be primarily groove-based and dissonant, while the middle section is more lyrical and nostalgic. A beautifully lyrical & nostalgic middle section is flanked by two groovy sections in this trio for 2 flutes and marimba. One might even think of this as more of a duo, with the two flutes combining to achieve what is possible on just marimba.

Danza De La Mariposa, written by composer **Valerie Coleman**, is a rhythmic and melodic tone poem giving the listener a tour of South America, inspired by the various species of butterflies that inhabit the continent. Full of rich and unique colors, butterflies dance and weave in syncopated rhythms within the work, while alternating between the feel of 3 over 4 throughout. The slower sections pay homage to the beautiful and sorrowful sounds in the style of *Yaravi*, a Peruvian lament song. The melodies and rhythm eventually begin to evolve into the spirit and syncopations of Argentinean concert tango, and the end returns to the feel of *Yaravi*.

Roberto Casado wrote *Elkarriketa*, which means dialog in Basque, for 2 piccolos and small drum because the piccolo sounds most closely to the timbre of the *txistu* an instrument from Basque folklore. Thus, the Basque culture is featured in every movement. Every movement exemplifies some sport of dance from this culture. The theme *Zortziko* is a dance characterized by 5/8 rhythm. The first variation is a Fandango with a ternary character and fast tempo. The second variation *aizkolariak* reflects one of the most popular Basque sports, wood cutting. Each of the voices represents the axe cutting into the tree. The third variation is a *traineras* a boat and is part of the sport of boat racing. The sounds are the paddles in the water. The fourth variation is a landscape *Euskal Herria* depicting the green pastures, villages and mountains. The fifth variation depicts a *txinga*, a sport where participants race with heavy objects under each arm. The last movement is a *kalejira* of dance on the street. It is fast and happy.

Stridulation, by **Nicole Chamberlain**, The flute has been type cast in the music world as the bird. As a flutist herself, the composer found the flute is well suited in the role of a cricket. Through the use of flutter tonguing and other extended techniques the flute is able to imitate the stridulation of crickets. The work is fast and humorous using mixed meter to keep the momentum.

Alice Gomez draws on her multi-cultural background as the basis for her compositions. She has become internationally recognized for her Latino and Native American influenced compositions. A native of San Antonio, Texas she grew up playing the drums in her father's Latin dance band. As a composer, her goal is to create works that capture the true spirit of ethnicity and communicate it in contemporary musical language. In creating new works, she strives to preserve and promote the traditions of her own Hispanic culture. Gomez served as Composer-in-Residence with the award winning San Antonio Symphony from 1993-96, creating new works to unite the symphony with the largely Hispanic community of San Antonio. She also received several ASCAP Composer's Awards. The *Peruvian Dance Suite* emphasizes the heritage of Latin America and the Mexican Indian. The first movement *Los Gauchos* can be defined as a native cowboy of the South American pampas, usually of mixed Spanish and Indian ancestry. The second movement *Tususacy* is a jaunty dance. *Bailecito* is a folk dance while the *Acelerador* is a dance that is repeated 3 times each time *accelerating*! The last movement is a *Baile Tipico* meaning typical dance or traditional dance.

Angela Kinney McBrearty was appointed assistant professor of flute at Houghton College in 2008. As a performer, Dr. McBrearty plays in the AMA flute trio and the innovative Roan Trio which performs using multimedia and dance as part of the program. She also holds the position of instructor of flute at 171 Cedar Arts center in Corning NY where she holds a large flute studio. Through 171, Dr. McBrearty began the Crystal City Flute Choir which is now in its 6th season

Prior to joining the faculty at Houghton College, Dr. McBrearty was assistant professor of flute and music education at Mansfield University in Pennsylvania. In this position she served as supervisor of student teachers as well as taught classes in instrumental music education, flute choir, and curriculum development to graduate students. While at Mansfield, Dr. McBrearty began the Flutissimo flute event for high school students. This event was a masterclass and flute choir performance by all attending. Dr. McBrearty was also adjunct professor of winds at Alfred University. Previously she was an instrumental music in Roscoe, NY and in Newfield, NY where she taught high school band and choir.

Dr. McBrearty received her DMA in music education from the Eastman School of Music in Rochester NY. Her dissertation addressed flute pedagogy as it pertains to the beginner flute. Previously, she earned her MM in flute performance from Binghamton University and an undergraduate degree in Music Education from Houghton College. Flute teachers have included Bonita Boyd, Anne Harrow, Georgetta Maiolo, and Lois Wilt and Thomas Nyfenger.