

# HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

Presents

Dr. Angela McBrearty

Flute

&

Thomas Killian

Percussion

in

Faculty & Guest Artist Recital

with Katherine Amisano, Flute



Recital Hall  
Center for the Arts  
Monday, February 11, 2019  
8:00 p.m.

## *Program*

Kembang Suiling

I

II

III

Gareth Farr

(b.1968)

Suite for Flute and Marimba

I

II

V

VI

Alec Wilder

(1907-1980)

Sattoh for Piccolo and Percussion

Katsutoshi Nagasawa

(b. 1924)

Devil Dance

Peyton MacDonald

(b.1974)

Trio for Two Flutes and Marimba

Marco Schirripa

(b.1989)

Armandos Rhumba

Chick Corea

(b.1941)

## Program Notes

*Kembang Suiling* composed by **Gareth Farr**, was originally commissioned for Alexa Still who premiered the work. The work is a 3 movement snapshot of Asia. Movement I is based on the magical island of Bali, flowing gamelan melodies intertwine with the sound of the Balinese bamboo flute (suling) to form rich colorful tapestries. The marimba and flute start out as one, their sounds indistinguishable. Bit by bit the flute asserts its independence, straying further and further from the marimba melody. An argument ensues – but all is resolved at the climax. In movement II the haunting sounds of the Japanese shakuhachi flute float out over the warm echoes of the rolling landscape. In movement III complex rhythms and South Indian scales set the two instruments off in a race to see who can outplay the other. The marimba is set in a threebar cycle of 5/4+5/8+5/16 – but the flute plays a different cross rhythm every time, returning to the marimba's pattern at the end of every cycle.

**Alec Wilder** a native of Rochester, NY was largely a self-taught composer. He briefly studied at the Eastman School but left without completing a degree. Wilder was good friends with Peggy Lee, Tony Bennett and Frank Sinatra and wrote many popular songs.

In addition to writing popular songs, Wilder also composed classical pieces for exotic combinations of orchestral instruments. His classical numbers, which often had off-beat, humorous titles ("The Hotel Detective Registers"), were strongly influenced by jazz. He wrote eleven operas; one of which, *Miss Chicken Little* (1953), was commissioned for television by CBS. Sinatra conducted an album of Wilder's classical music. Wilder, at his best, represents a fascinating amalgam of three quite different composer-archetypes, here all rolled into one: Gershwin, Poulenc, Villa-Lobos. In its baldest outlines, Wilder's oeuvre is unusually diverse and characteristically American, a synthesis of the brilliant song writer (Gershwin); the not-too-intellectual, traditional and determinedly conservative composer of easily accessible American-style Gebrauchsmusik, making use of popular and jazz elements as a matter of course (Poulenc); and a sometimes uncritical, too-casual writer who writes too much too easily - like Shakespeare's old bromide about loving too well but not wisely (Villa-Lobos).

*Sattoh for Piccolo and Percussion* was written in 1975 as imperial court music by **Katsutoshi Nagasawa** (b.1923). *Sattoh* is an extremely intense depiction of actual Kabuki theater music. Written in two movements, the first being a prayer and dance while the second is an explosive ritual and dance. The title means literally wind-blowing or wind-dancing. The sound created is of the traditional *nokan* and depicts highly traditional sounds and melodies.

*Devil Dance* by **Peyton MacDonald** (b.1974) is a short, light piece which draws on MacDonald's extensive experience with Eastern tabla drumming. Various hand drums may be used. Part way through, the flutist sings and plays at the same time for a colorful "buzzing" sound.

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.

**Armando Anthony "Chick" Corea** (born June 12, 1941) is an American jazz and fusion pianist, keyboardist and composer. Many of his compositions are considered jazz standards. As a member of Miles Davis' band in the 1960s, he participated in the birth of the electric jazz fusion movement. In the 1970s, he formed Return to Forever. Along with Herbie Hancock, McCoy Tyner, and Keith Jarrett, he has been described as one of the major jazz piano voices to emerge in the post-John Coltrane era. Corea continued to pursue other collaborations and to explore various musical styles throughout the 1980s and 1990s. He is also known for promoting and fundraising for a number of social issues, such as eradicating social illiteracy.

Dr. Angela McBrearty was appointed assistant professor of flute at Houghton College in 2008. At 171 Cedar Arts center, she holds a large private flute studio where she conducts a flute choir and performs regularly. She is also instructor of flute at the Csehy Summer School of Music. Dr. McBrearty earned her DMA in Music Ed from the Eastman School of Music. She blogs and teaches at DoctorFlute.com and can be found at YouTube/DoctorFlute.com.

As an active performer and presenter Dr. McBrearty has recently performed at the National Flute Convention and presented at the Mid-Atlantic Flute Convention. She was also invited to perform a program on the Philip P Bliss 19<sup>th</sup> wooden flute. In 2019 she will be performing a recital for flute and percussion at the Mid-Atlantic Flute Convention and presenting at the Greater Philadelphia Flute Fair.

Dr. McBrearty served as principal flute with the Williamsport Symphony orchestra and has performed with the Orchestra of the Southern Finger Lakes. She is also founder/conductor of the Crystal City Flute Choir which frequently performs in the Central New York region since 2009 and will be performing at the Mid-Atlantic Flute Convention 2019.

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 for the student in attendance. Dr. McBrearty was also adjunct professor of winds at Alfred University. Previously she was an instrumental music teacher 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. She has also performed for Thomas Nyfenger.

Dr. McBrearty has given workshops on flute technique and instrumental education at music education conferences in CT, MA, NY, PA, and VA. Clinics have included the music learning theory, teaching improvisation in high school, baroque flute solos, beginner flute technique, tone improvement methods, technique through the use of etudes, and building a flute choir in the high school. She also presented at the National Flute Association conference in Dallas, TX. Articles published have appeared in *Flute Talk* and *PMEA News*.

Percussionist **Tom Killian** earned both his B.M Ed. and Performance from Ithaca College 1987 and Master of Music in Percussion Performance from Ithaca College in 1990. For the last 22 years 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 1<sup>st</sup> 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 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.

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

***Shirley A. Mullen***, President

***Jack Connell***, Vice President for Academic Affairs and  
Dean of the College

***Dale Wright***, Chief Fiscal Officer

***Greatbatch School of Music Faculty, Staff, and Administration***

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.