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Faculty Showcase

Frank Gabriel Campos

Nicholas DiEugenio

Susan Waterbury

Wendy Richman

Elizabeth Simkin

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Recommended Citation

Campos, Frank Gabriel; DiEugenio, Nicholas; Waterbury, Susan; Richman, Wendy; Simkin, Elizabeth; Walker, Nicholas; Hayghe, Jennifer; and Meyer, Jeffery, "Faculty Showcase" (2011). *All Concert & Recital Programs*. 77.
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Authors

Frank Gabriel Campos, Nicholas DiEugenio, Susan Waterbury, Wendy Richman, Elizabeth Simkin, Nicholas Walker, Jennifer Hayghe, and Jeffery Meyer

Faculty Showcase

Frank Gabriel Campos, trumpet

Nicholas DiEugenio, violin

Susan Waterbury, violin

Wendy Richman, guest viola

Elizabeth Simkin, violoncello

Nicholas Walker, double bass

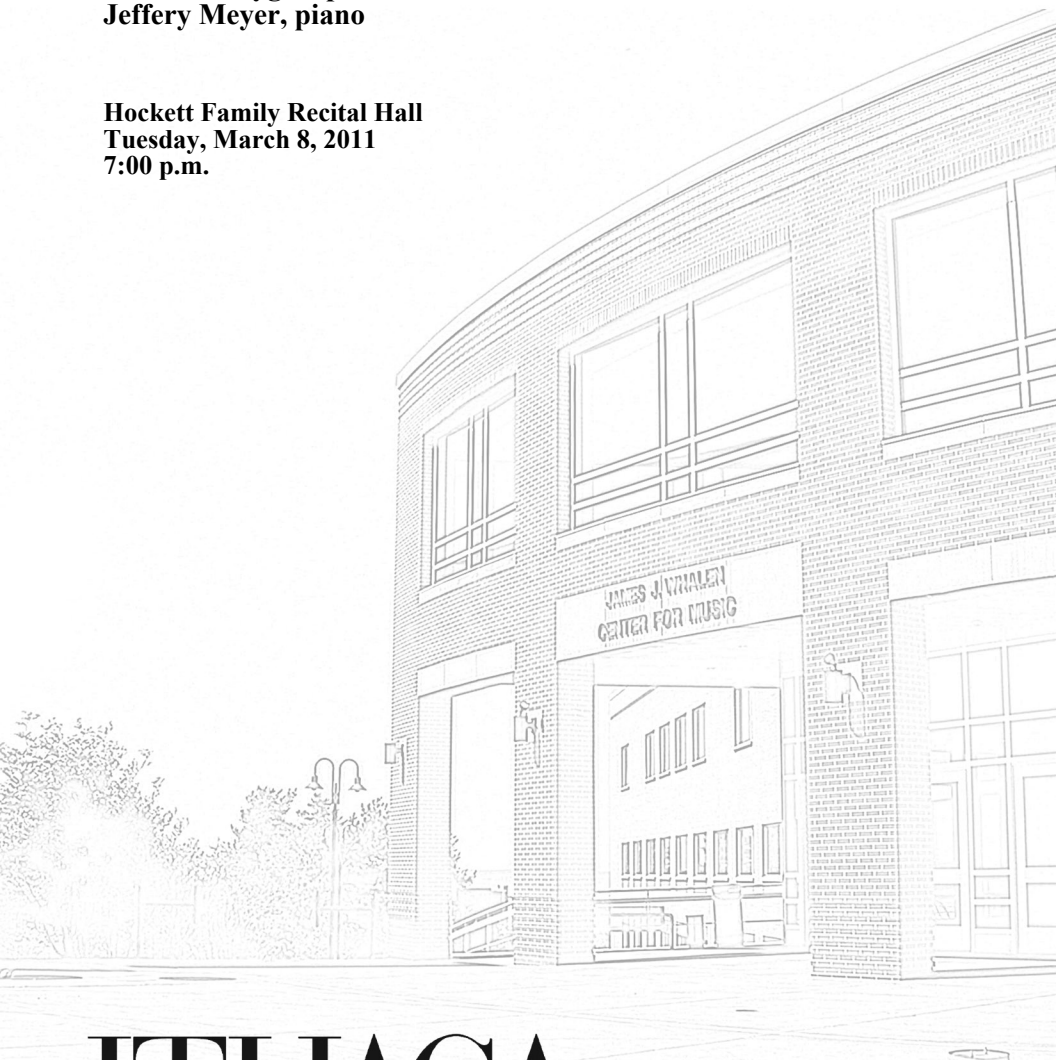
Jennifer Hayghe, piano

Jeffery Meyer, piano

Hockett Family Recital Hall

Tuesday, March 8, 2011

7:00 p.m.



ITHACA

SCHOOL OF MUSIC

Program

Synchronisms No. 6 for piano and tape

Mario Davidovsky
(b. 1934)

Jeffery Meyer, piano

Andante *from* Sonata II for Flauto Traverso
and Continuo, BWV 1034

Johann Sebastian Bach
(1685-1750)

Paris Skies (1994)

Nicholas Walker
(b. 1972)

Frank Gabriel Campos, trumpet
Nicholas Walker, double bass

Piano Quintet in A Major, op. 81

Allegro, ma non tanto

Dumka: Andante con moto; Vivace

Scherzo (Furiant): Molto vivace

Finale: Allegro

Antonin Dvorak
(1841-1904)

Susan Waterbury, violin
Nicholas DiEugenio, violin
Wendy Richman, viola
Elizabeth Simkin, violoncello
Jennifer Hayghe, piano

Please note that the final Faculty Showcase Recital on April 5 will start at 8:15.

Biographies

Jeffery Meyer

Born in Chicago, Jeffery Meyer began his musical studies as a pianist, and continued on to study composition and conducting. He is the Director of Orchestras at Ithaca College School of Music, as well as founder and Artistic Director of the St. Petersburg Chamber Philharmonic in Russia. In recent concert seasons, he has performed as conductor and pianist in the United States, Canada, Russia, Italy, Spain, Germany and Asia.

In 2007, he made his Glinka Hall conducting debut in the final concert of the 43rd St. Petersburg "Musical Spring" International Festival, and in 2009, he conducted the opening concert of the 14th International Musical Olympus Festival at the Hermitage Theatre. He has been featured numerous times as part of the "Sound Ways" International New Music Festival. Most recently, he led the St. Petersburg Chamber Philharmonic in its U.S. debut with three performances at Symphony Space's 2010 "Wall-to-Wall" Festival in New York City to rave reviews in the New York Times.

As a pianist, Meyer has been in residence at the Banff Centre as well as the Aspen Music Festival. He performs frequently with percussionist Paul Vaillancourt as part of the duo *Strike*, which released an album of world-premiere recordings on Luminescence Records, Chicago in 2010. The duo recently appeared at the Beijing Modern Festival 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.

Meyer has been distinguished in several international competitions and was a prizewinner in the 2008 10th International Conducting Competition "Antonio Pedrotti."

Frank Gabriel Campos

Frank Gabriel Campos is professor of trumpet at Ithaca College's Whalen Center for Music. He earned his bachelor's degree from California State University Fresno and did graduate work at the University of North Texas where he won the Outstanding Masters and Outstanding Doctoral Student Awards, as well as the Hexter Prize for Outstanding Graduate. Mr. Campos is former principal trumpet of the Dallas Chamber Orchestra, Texas Baroque Ensemble, Bear Valley Festival Orchestra, and Madera Symphony Orchestra, and he has been a member of the Fort Worth Symphony, the Fresno Philharmonic, and the Monterey County Symphony. In addition, he is a former featured soloist with the University of North Texas One O'clock Lab Band, the Dallas Cowboys Band, and he has been a soloist at the Ottawa International Jazz Festival, the Montreux Jazz Festival, the Sacramento Jazz Festival, and others. He has performed with such artists as Natalie Cole, Johnny Mathis, Ella Fitzgerald, Bob Hope, and on the stages of Lincoln Center, the Kennedy Center, Constitution Hall, and New York's Town Hall. He has been a member of the Texas Brass Ensemble, Sonare Early Music Consort, the New York Early Music Society, and he is a founding member of the Dallas Brass. Mr. Campos is currently principal trumpet of the Binghamton Philharmonic, Tri-Cities Opera, Ensemble X, and a member of the Ithaca Brass. He has performed with the Rochester Philharmonic, Syracuse Symphony, Glimmerglass Opera, Skaneateles Summer Music Festival, Central New York Jazz Orchestra, and the Gap Mangione Big Band. He has premiered numerous solo works for trumpet, most of them written especially for him, including works by Yotam Haber, Sally Lamb, Andrew Waggoner, James Willey, and Dana Wilson. A live performance of Campos playing one of his own works was recently featured on National Public Radio's 'Performance Today'. A member of the Board of Directors of the International Trumpet Guild for 12 years, he serves as the editor and primary contributor for the 'Clinic' column of the International

Trumpet Guild Journal and he is the author of *Trumpet Technique* (2005) published by Oxford University Press. He is active as a clinician, adjudicator, and soloist in both the jazz and classical idioms, and a Yamaha Artist.

Nicholas Walker

Nicholas Walker is an accomplished musician who brings a broad range of training and experience to the double bass - classical and jazz, modern and baroque, solo recitals, chamber ensembles, and orchestral work. His enthusiasm and aptitude transcend arbitrary musical boundaries. Walker studied bass with Paul Ellison (BM at Rice University), François Rabbath (Performance & Teaching diplomas from L'Institut National du Conservatoire de Paris on a Fulbright Scholarship), and Joe Carver (MM at Stony Brook University); he earned his doctorate in early music at Stony Brook University. He toured for two years with Illinois Jacquet among many other rewarding collaborations in jazz. His composition EADG for Solo Bass won the ISB composition prize in 1997, and he has performed his first concerto, *Pop Song for Double Bass and String Orchestra*, at a number of large and small venues. March 7th will see the premier of his second concerto, *A Grease Fantasy*, with the Cornell Chamber Orchestra.

Today Walker leads an exciting career as a freelance musician, composer, and the double bass professor at Ithaca College. Mr. Walker performs with Argentinean bandoneon virtuoso Daniel Binelli in the quartet Tango da Camara, and collaborates regularly with jazz pianist John Stetch. Recently Walker has played with the *Handel & Haydn Society Orchestra* in Boston, and the St. Petersburg Chamber Philharmonic. Walker made two trips to St. Petersburg Russia this year, one with the contemporary music ensemble, Kulmusik, and another presenting early music and jazz recital program on the viola da gamba. Professor Walker lives in Ithaca with his wife, Katherine and their two-year old daughter, Clara, (a formidable pots-and-pans musician).
www.nicholaswalkermusic.com

Nicolas DiEugenio

Praised by the Cleveland Plain Dealer for his "invigorating, silken" playing and "mysterious atmosphere," violinist Nicholas DiEugenio leads a versatile musical life performing composers from Buxtehude to Carter. He has performed as soloist with Interlochen's World Youth Symphony Orchestra, Long Bay Symphony, Cleveland Pops, CIM Orchestra, National Repertory Orchestra, and the Cleveland Bach Consort. As a founding member of the Biava Quartet, Mr. DiEugenio was a prizewinner at the Fischhoff National Chamber Music Competition. He has also been a member of the iO Quartet, and is now violinist of the Lorien Trio. Mr. DiEugenio has premiered chamber works of Yevgeniy Sharlat, Stephen Gorbos, Matthew Barnson, and Timo Andres, and has performed works of living American composers in Carnegie's Weill Hall, Merkin Hall, Seattle Town Hall, and Roulette. Other venues have included the Chamber Music Society of Lincoln Center and Brooklyn's BargeMusic. A member of the violin faculty of the ENCORE School for Strings from 2005-07, Mr. DiEugenio has taught undergraduate students at Yale, and is Assistant Professor of Violin at the Ithaca College School of Music. He holds degrees from the Cleveland Institute of Music (BM, MM) and the Yale School of Music (Artist Diploma, MMA).

Susan Waterbury

Susan Waterbury earned a Master of Music degree from the Eastman School of Music and a Bachelor of Music from The Ohio State University School of Music which named her "Distinguished Alumna of 1995". She studied violin with Donald Weilerstein, Jens Ellerman, Michael Davis and Walter Levin and was coached extensively in chamber music by the Cleveland, Tokyo, Emerson, and Juilliard Quartets.

From 1995-99 Waterbury was associate professor of violin at the University of Memphis where she taught violin and performed with the Ceruti String Quartet. From 1995-2000, Waterbury was Artist-in-Residence and Co-Artistic Director for the Garth Newel Music Center in Hot Springs, VA where she performed chamber music concerts year-round.

Waterbury was on the faculty of the Cleveland Institute of Music for seven years as a founding member of the String Quartet-in-Residence, the Cavani String Quartet. As a member of the quartet for eleven years, she 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, and the Cleveland Quartet and Carmel Chamber Music competitions as well as earning prizes at the Banff International, Chicago Discovery, Coleman, and Fischhoff competitions.

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, Gordon Stout, 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).

Wendy Richman

Hailed by The New York Times and The Washington Post for her "absorbing," "fresh and idiomatic" performances with "a brawny vitality," violist Wendy Richman has appeared as a soloist and chamber musician across the U.S. and Europe. She has performed at venues from American Repertory Theater to the Duke on 42nd St., MassMoCA to the Phillips Collection, and Symphony Space to the Gewandhaus. Upcoming engagements include performances at Oberlin Conservatory, the Jewish Museum Berlin, Philadelphia's Mann Center, Harvard University, and Strathmore Mansion in Bethesda, MD. In 2002, she and her now-husband, percussionist Timothy Feeney, gave the fully-staged American premiere of Luciano Berio's *Naturale*; more recently, she gave the world premiere of Ken Ueno's concerto *Talus*, as well as the American premieres of Kaija Saariaho's *Vent Nocturne* and Roberto Sierra's *Viola Concerto*. Ms. Richman is a founding member of the International Contemporary Ensemble (ICE), a collective of young performers and composers dedicated to reshaping the way music is created and experienced. She is also a member of the Syracuse Symphony Orchestra and is a private viola instructor at Cornell University. She can be heard on Albany Records, AUREc, *Between the Lines*, BMOP/Sound, Mode Records, NAXOS, and Tzadik.

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 featured 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.

Jennifer Hayghe

Jennifer Hayghe has performed in solo recitals and made orchestral appearances throughout the world, including the United States, Europe and Asia. Hayghe received her bachelors, masters, and doctorate degree in piano performance from The Juilliard School, where she was the last student of the legendary artist-teacher Adele Marcus. Hayghe won every award possible for a Juilliard pianist to receive, including the William Petschek Debut Award, resulting in her New York City recital debut at Alice Tully Hall.

Hayghe's orchestral appearances include performances on numerous series with the National Symphony Orchestra, recent concerts with the Syracuse Symphony Orchestra, the Virginia Symphony Orchestra, and the Pensacola Symphony Orchestra. She has performed in major chamber music series, including the Museum of Modern Art's "Summergarden" series and Bargemusic in New York. She has also performed as a chamber musician in the Mostly Mozart Festival at Lincoln Center and has taught chamber music throughout the United States and Central America. In addition, Hayghe has been frequently featured in radio broadcasts, including National Public Radio's Performance Today series, and on live broadcasts on the major classical radio stations of Washington, D.C., Chicago and New York City. Her first solo recording, /Paintings From the Piano/, featuring works by Debussy, Schumann and Mussorgksy, was recently released by Centaur Records.

Currently an associate professor of piano at Ithaca College, Hayghe has served as a featured artist at music teachers conventions in Louisiana, Texas, Missouri, Oklahoma, Arkansas and Virginia. She has performed and taught as a soloist and chamber musician at universities and colleges throughout the country.

Notes

Synchronisms No. 6 (1970)

Mario Davidovsky began his work at the Columbia-Princeton Electronic Music Studio in 1960, at a time when there were few precedents in electronic composition. At that time, according to Davidovsky, composers "were trying to...create a musical logic and continuity between sounds that were totally unfamiliar to us." Expertise gained in the studio, especially in the area of timbre ("I would listen to a single sound for hours," he told this writer), led to the production of the eleven Synchronisms for conventional instrument (or voice) and electronics, works that set new standards for mixed-media pieces and inspired the next generation of composers. In 1971 Davidovsky was awarded the Pulitzer Prize for Synchronisms No. 6 for Piano and Electronic Sounds (1970), a seven-minute composition that is an encyclopaedia of timbral invention for electronics and conventional instrument.

Synchronisms No. 6 was composed for pianist Robert Miller, who premiered it at the Tanglewood Contemporary Music Festival in 1970. It shares with the other Synchronisms an attempt, in the composer's words, "to preserve the typical characteristics of the conventional instrument and of the electronic medium respectively-yet to achieve integration of both into a coherent musical texture."

The work is a kaleidoscope of changing timbres and gestures, anchored by a handful of important returning pitches and the often reiterated harmonic interval of the major seventh. The electronic music functions in richly diverse ways. It often interacts with the piano to expand and enhance its timbral and dynamic capabilities, as in the beginning of the piece, where it makes the opening piano note appear to get louder. Throughout the work, the electronic sounds join with the piano to create a complex sound world of integrated if disparate musical gestures. In addition to melding with the piano to create a single, enhanced instrument, the electronic music at other times dramatically opposes the piano's material with its own contrasting contrapuntal music. Occasionally, the electronics fade into the background, creating an unobtrusive canvas supporting the more intense foreground activity of the piano.

The seductive quality of Davidovsky's music stems from the composer's visceral delight in sound and gesture, his meticulous craftsmanship and sonic sensitivity, and a sophisticated feel for pacing that relegates even the most rigid pitch generating systems to the demands of a larger dramatic conception.
(Perry Goldstein)

Piano Quintet in A major

Dvorak composed his first piano quintet (A major, Op. 5) in 1872, but, unhappy with the results, destroyed the score shortly after its premiere later that year. Some fifteen years went by and Dvorak re-considered his rash act. He retrieved a friend's copy of the music and made extensive revisions. Still not satisfied, he decided not to submit it for publication after all. Instead, he

wrote the completely new Piano Quintet in A major, Op. 81, which is now one of the three acknowledged masterpieces in the form; the others are by Schumann and Brahms.

By 1887 Dvorak had achieved acclaim and acceptance for his nationalistic music, having passed through a few years of crisis in the early 1880s, a time when he was torn between his desire to continue incorporating national musical elements into his compositions and the urging of Brahms and other friends to live in Vienna and devote himself to the creation of operas in German. As part of his renewed devotion to the Bohemian folk idiom, Dvorak composed the piano quintet, the E flat piano quartet, and the “Dumky” Trio, works that have come to epitomize the composer’s nationalistic style.

Fresh and lovely, gleaming with bright melodies, glowing harmonies, and piquant rhythms, the quintet opens with a wonderfully lyrical theme in the cello. Dvorak immediately puts the melody through a succession of transformations before the viola introduces the second subject. Here, too, Dvorak varies the melody at once, changing its serious character to one of increasing jubilation. After a full development of the two subjects, Dvorak has a free recapitulation that is much shorter than the exposition.

The Dumka is modeled on an old folk-ballad form, with repetitions of a sober, pensive melody separated by fast, happy interludes. It can be diagrammed as A-B-A-C-A-B-A. The A section consists of the refrain (piano) and variations on the melancholy principal theme (viola); B is contrasting melody, fast and sunny, shared by both violins and the piano. After the return of A, the quick and vigorous C section, which is derived from the opening refrain, is announced by the viola. The overall elegiac tone, alternating with abrupt changes in mood and tempo, readily conveys the spirit of the Slavonic folk ballads that were Dvorak source of inspiration.

Although Dvorak parenthetically adds *Furiant* after the title, *Scherzo*, this movement lacks some of the customary characteristics of the folk-dance form. It sounds rather like a fast waltz, with a slow middle section that is really a nostalgic reminder of the *Scherzo* section and a shortened repeat of the first part in conclusion.

The *Finale* is high-spirited, lightsome cap to the entire quintet. Combining the vigor of peasant dance with the playful badinage of a humorous folk song, the entire movement, including a fugal section in the development and chorale in the coda, coruscates brilliantly throughout.

Dvorak composed the quintet from August 18 to October 8, 1887, and it was first heard in Prague on January 6, 1888.

- *Melvin Berger: Guide to Chamber Music*