

2-6-2011

Graduate Recital: Chun-Ming Chen, conductor

Chun-Ming Chen

Ithaca College Symphony Orchestra

Follow this and additional works at: http://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Chen, Chun-Ming and Ithaca College Symphony Orchestra, "Graduate Recital: Chun-Ming Chen, conductor" (2011). *All Concert & Recital Programs*. 18.

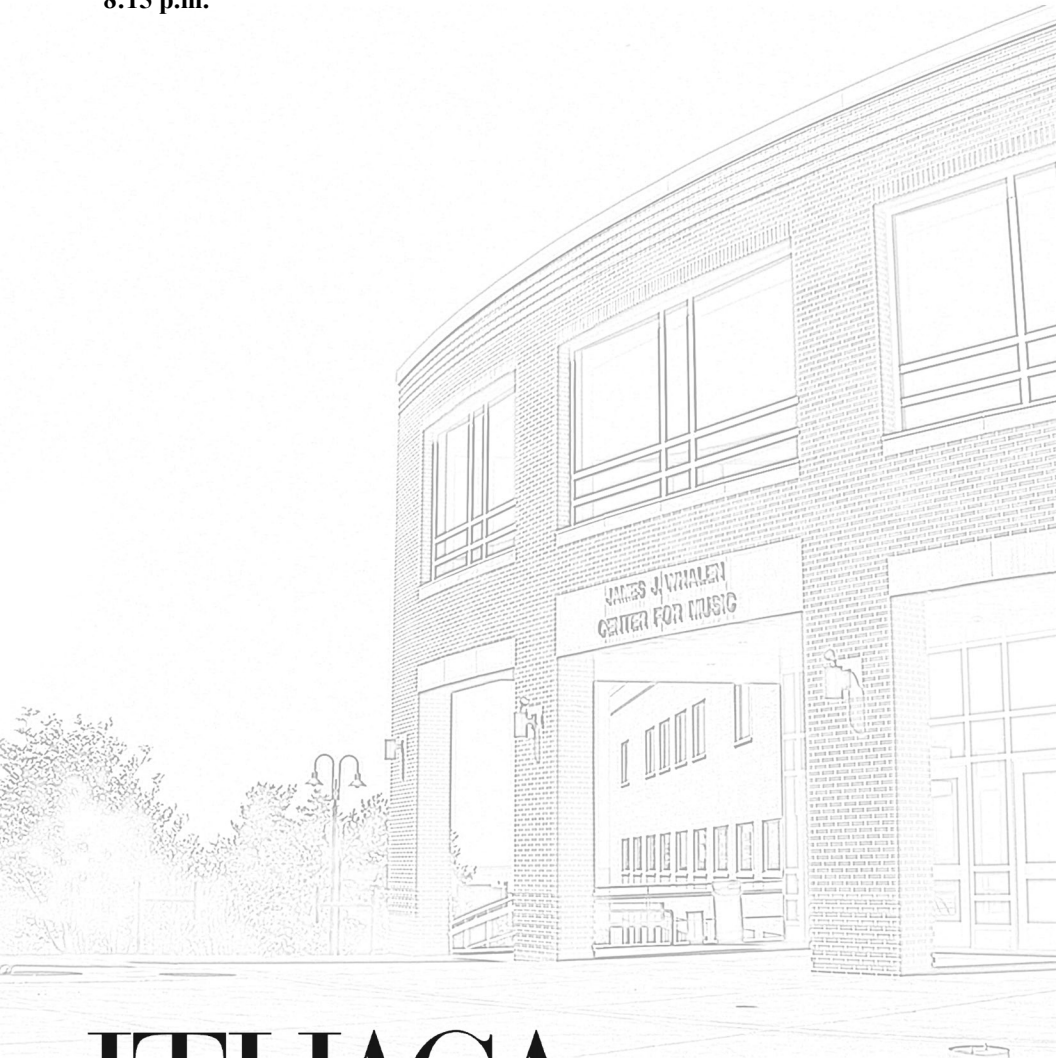
http://digitalcommons.ithaca.edu/music_programs/18

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

Ithaca College Symphony Orchestra Graduate Recital

Chun-Ming Chen, conductor

Ford Hall
Sunday, February 6, 2011
8:15 p.m.



ITHACA

SCHOOL OF MUSIC

Program

Tragic Overture, Op. 81 (1880)

Johannes Brahms
(1833-1897)

Piano Concerto in A minor, Op. 16 (1869)
I - Allegro molto moderato

Edvard Grieg
(1843-1907)

Rapture (2000)

Christopher Rouse
(1949)

Biographies

Chun-Ming Chen, conductor

Born in Taiwan, Chun-Ming Chen (Jimmy) is currently studying orchestral conducting at Ithaca College with Dr. Jeffery Meyer. While in Ithaca, he has conducted the Ithaca College Symphony and Chamber Orchestras, Cornell Symphony Orchestra, and is the co-director of the Ithaca College Sinfonietta. Mr. Chen received his Master of Music degree from Boston Conservatory in 2008, where he served as assistant to Bruce Hagen. In September 2007, he was appointed as Director of the Massachusetts Institute of Technology Chinese Choral Society. While in Boston, Mr. Chen also conducted the Boston Conservatory Symphony Orchestra, Boston Conservatory Wind Ensemble, Massachusetts Institute of Technology Chinese Choral Society, Greater Boston Chinese Cultural Association Choral Society, and Chorus Boston.

Chun-Ming Chen began his conducting studies in Taiwan with Dr. Annie Chung in 2004 and was invited to conduct various concerts with the Central Region Five-School String Orchestra, Classic Orchestra in Taichung, and the Bei-An Symphony Orchestra in Taipei. In 2006, he was invited by the Tunghai University Opera Studio to conduct Giovanni Battista Pergolesi's *La Serva Padrona*. Mr. Chen has participated in conducting masterclasses with Gerard Schwarz, Daniel Hege, Douglas Kinney Frost, and Gustav Meier.

Chun-Ming Chen is also an accomplished saxophonist. In 2000, Mr. Chen won the Tunghai University Concerto Competition, which led to a performance of Jacques Ibert's *Concertino da Camera* for Alto Saxophone at the Shin Min High School. He has studied saxophone with Jung-Chang Ho, Cheng-Hsiu Li, Hsien Li, and Ching-Hsien Yen.

Indy Bernard, piano

Indy Bernard is sixteen years old and is a Junior in Pine-Richland High School in Pennsylvania. Indy was born from French parents in Maryland in 1994 where he lived his first six years. In 2000, his family moved back to France for two years.

Indy started playing the piano when he was six years old while living in France. Moving to Pittsburgh in 2002, Indy has been studying for the past 8 years at City Music Center of Duquesne University in the conservatory program under Natasha Snitkovsky, the Piano Department's Chairwoman.

In 2004, at nine years old, Indy was awarded first place in the Young Artist Piano Competition at City Music Center. He was awarded in 2005 and 2007 in the same competition. In 2008, the Pittsburgh Concert Society awarded Indy as a winner of the competition.

At age eleven, Indy performed four concerts with the Pittsburgh Symphony Orchestra at Heinz Hall as part of the Orchestra's School time series. He has also given solo performances for various community events such as the Sewickley Senior Men's Club, Pine-Richland's Finest, and the 2007 Symphony North Fundraising Event. Recently, Indy performed for WQED Classical radio station in the morning show. In 2010, he had the Honor of being awarded winner in The Pittsburgh Philharmonic Young Artist Concerto Competition.

Indy loves performing on the piano and has many other interests in addition to music, including sports and training to fly planes.

Notes

Tragic Overture, Op. 81 (1880) Johannes Brahms (1833-1897)

“One weeps, the other laughs,” Brahms wrote of his two overtures, the Tragic Overture and the Academic Festival Overture, which were composed in 1880 and published in 1881. The d minor overture, cast in sonata form, with two fortissimo chords that not only serve to draw the audience’s attention, but also emphasize the perfect fourth molto that unifies the overture. The first theme, which emerges sotto voce after the opening two chords, uses the descending perfect fourth molto. After the syncopation transition, the violins play the lyrical second theme. The recapitulation commences with the second theme played by the violas and in an even richer timbre than the exposition.

There is no evidence that this overture is inspired by Goethe’s Faust, and Brahms denies connections to any story, although some musicologists have written that this overture was composed for a production of Faust by Franz Dingelstedt, the director of Burgtheater. In fact, an 1860 sketch contains substantive sections of the overture, particularly of the second theme group.

The Vienna Philharmonic, Hans Richter conducting, premiered the Tragic Overture on December 26, 1880. The overture was published in 1881.

Piano Concerto in A minor, Op. 16 Allegro molto moderato (1869) Edvard Grieg (1843-1907)

While studying in Leipzig, Grieg’s piano teacher, Ernst Ferdinand Wenzel, introduced him to the music of Robert Schumann, and Schumann’s music became Grieg’s lifelong love. Grieg recounted that one of his happiest memories was hearing Clara Schumann play her husband’s Piano Concert in A minor in a Gewandhaus concert. Not surprisingly, Grieg used Schumann’s piano concerto as a model; Grieg’s concerto shares the same key and a similar opening. A dramatic drum roll leads into a loud A minor chord that brings in the piano solo. Both the first and second themes are introduced by the orchestra and then stated by the soloist. Compared to Schumann’s piano concerto, Grieg’s cadenza is more virtuosic, and during the premiere, the audience applauded after the cadenza. Grieg composed his concerto in Sjøllerød, Norway, and it was published in Leipzig in 1872. The composer revised this concerto several times: 1872, 1882, 1890, and 1895. Grieg made his final changes, addition of a second pair of horns, on July 21, 1907, six weeks before his death (September 4, 1907). Australian-American composer and pianist Percy Grainger met Grieg in

1906 and in the summer of 1907, he traveled to Norway to rehearse the concerto for a concert that Grieg was to conduct in the Leeds Festival, October 9-12, 1907. They worked long hours together rehearsing the concerto. On August 4, 1907, Grieg wrote in his diary: "It is possible that I am partial to him, because he has actually realized my ideals in piano playing." Grainger's studies with Grieg were invaluable; some years later Grainger brought out his own edition of the concerto. The first performance took place in Copenhagen on April 3, 1869, with pianist Edmund Neupert and the orchestra of the Royal Theater, Holger Simon Paulli conductor.

Rapture (2000) Christopher Rouse (1949)

Composer's Notes I completed Rapture at my home in Pittsford, New York on January 9, 2000. Commissioned by the Pittsburgh Symphony Orchestra, it is dedicated to that orchestra's music director, Mariss Jansons. It should be noted that the title of this score is not *The Rapture*; the piece is not connected to any specific religious source. Rather, I used the word "rapture" to convey a sense of spiritual bliss, religious or otherwise. With the exception of my Christmas work, *Karolju*, this is the most unabashedly tonal music I have composed. I wished to depict a progression to an ever more blinding ecstasy, but the entire work inhabits a world devoid of darkness—hence the almost complete lack of sustained dissonance. Rapture also is an exercise in gradually increasing tempi; it begins quite slowly but throughout its eleven-minute duration proceeds to speed up incrementally until the breakneck tempo of the final moments is reached. Although much of my music is associated with grief and despair, Rapture is one of a series of more recent scores—such as *Compline* (1996), *Kabir Padavali* (1997), and *Concert de Gaudi* (1998)—to look "towards the light."

The work is scored for an orchestra of three flutes, three oboes, three clarinets, three bassoons, four horns, four trumpets, four trombones, tuba, harp, timpani (two players), percussion (3 players), and strings. The percussion battery consists of bass drum, five triangles, tam-tam, Chinese cymbal, suspended cymbal, chimes, glockenspiel, and antique cymbals. [Christopher Rouse, 2000]

Personnel

Flute

Lisa Meyerhofer, *principal*
Mira Shifrin, fl/picc (*picc Brahms*)
Cora Crisman (*2nd Brahms*)

Oboe

Alana Rosen, *principal*
Elizabeth Schmitt (*2nd Grieg,*
2nd Rouse)
Andrew Whitson (*2nd Brahms,*
3rd Rouse)

Clarinet

Bradley Pipenger, *principal*
Brendon Lucas
Emily Dobmeier (*2nd Greig*)

Bassoon

Joshua Malison, *principal*
Margaret Oswald (*principal Greig*)
Adam Gruschow
Lauren Jurczynski (*2nd Grieg*)

Horn

Dana Barrett, *principal*
Margaret Kelly
Elizabeth Kane
William Llarch
Karin Renger, *assistant*

Trumpet

Jennifer Fox, *principal*
Nathaniel Sodeur
Tom Pang
Eric Mahl

Trombone

Alexander Knutrud, *principal*
Joshua Zimmer
Elizabeth Waltman, *bass*
Eddie Steenstra

Tuba

Seth Magee, *principal*

Timpani

Anthony DiBartolo, *principal*

Percussion

Daniel Pessalano, *principal*
Christopher Demetriou
Jonathan Pereira
Andrew Boynton

Harp

Myra Kovary, *principal*

Violin I

Matteo Longhi, *concertmaster*
Alyssa Jutting
Aimee Lillienstein
Kristin Bakkegard
Amy Schumann
Misako Sakurai
Madeleine Wething
Sadie Kenny
Samantha Hecht
Margaret Dagon
Jenna Trunk
Nils Schwerzmann
Samantha Spena
Claire Wilcox
Jessica Chen
Natalie Brandt

Violin II

Isaac Shiman, *principal*
Emily Frederick
Shena Griffith
Bryn Digney
Sarah Weber
Gabriella Colkett
Sarah Hoag
Jason Kim
Christopher Mattaliano
Derek Voigt
Elizabeth Benz
Christopher Sforza
Kathryn Mattner

Viola

Michael Capone, *principal*
Kathleen Stevens
Jennifer Meckler
Jacquelyn Timberlake
Stephen Gorgone
Maxwell Aleman
Daniel Martinez
Derek Hensler
Joshua Labman
Zachary Slack
Violet Goncarovs

Cello

Tyler Borden, *principal*
Daniel Frankhuizen
Erin Snedecor
Jacqueline Georgis
Thillman Benham
William Sharrin
Rachele Prawdzik
Katharine McShane
Elizabeth Gaston
Hamadi Duggan
Jeremy von Deck

Bass

Jarrett Bastow, *principal*
Casey Georgi
Corey Stevens
Kate Corcoran
John DiCarlo
Jake Thurston
Mike LaDouceur

Graduate Assistants

Chun-Ming Chen
Marcos Santos