

4-30-2011

Concert: Ithaca College Symphony Orchestra

Jeffery Meyer

Ithaca College Symphony Orchestra

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Ithaca College Symphony Orchestra

Jeffery Meyer, conductor

Susan Waterbury, violin

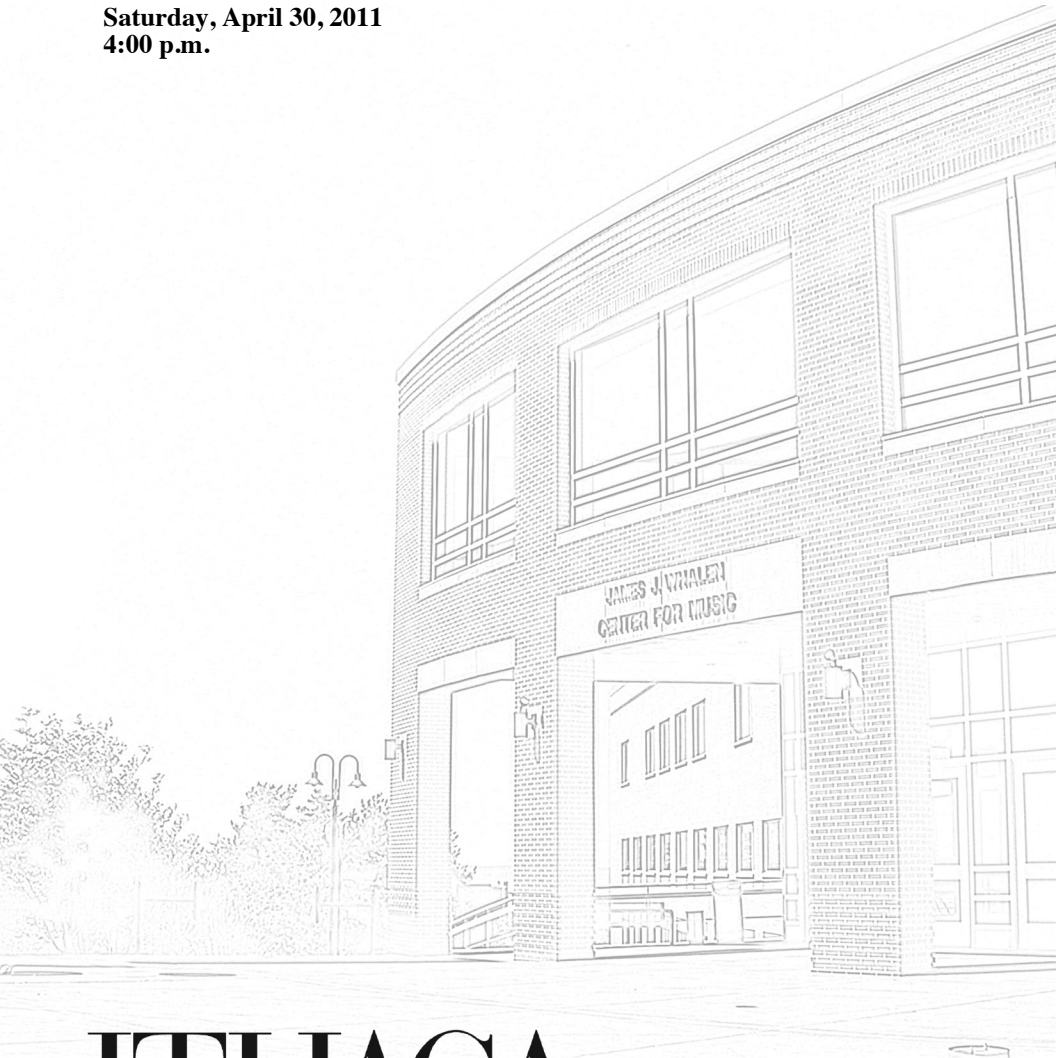
Elizabeth Simkin, cello

Jennifer Hayghe, piano

Ford Hall

Saturday, April 30, 2011

4:00 p.m.



ITHACA

SCHOOL OF MUSIC

Program

White Lies for Lomax (2008)

Mason Bates
(1977)

Concerto for Piano, Violin, Violoncello, and
Orchestra in C major, Op. 56

Ludwig van Beethoven
(1770-1827)

Allegro

Largo

Finale: Rondo alla Polacca

Susan Waterbury, violin

Elizabeth Simkin, cello

Jennifer Hayghe, piano

Intermission

Le sacre du printemps (The Rite of Spring)

Igor Stravinsky
(1882-1971)

Part I:

L'adoration de la Terre (The adoration of the earth)

Introduction

Danse des Adolescentes (Dance of the young girls)

Jeu du Rapt (Ritual of Abduction)

Rondes Printanières (Spring rounds)

Jeu des Cités Rivalentes (Ritual of the rival tribes)

Cortège du Sage (Procession of the sage)

Le Sage (The sage)

Danse de la Terre (Dance of the earth)

Part II:

Le Sacrifice (The sacrifice)

Introduction

Cercle Mystérieux des Adolescentes (Mystic circle of the young girls)

Glorification de L'élue (Glorification of the chosen one)

Évocation des Ancêtres (Evocation of the ancestors)

Action Rituelle des Ancêtres (Ritual of the ancestors)

Danse Sacrée (Sacrificial dance)

The ICSO would like to thank Professors Alex Shuhan and Jeffrey Grey for their help in procuring a bass trumpet and two Wagner tubas for this performance of the Rite of Spring.

Notes

Mason Bates: White Lies for Lomax (2008)

From the composer:

It is still a surprise to discover how few classical musicians are familiar with Alan Lomax, the ethnomusicologist who ventured into the American South (and elsewhere) to record the soul of a land. Those scratchy recordings captured everyone from Muddy Waters to a whole slew of anonymous blues musicians.

White Lies for Lomax dreams up wisps of distant blues fragments - more fiction than fact, since they are hardly honest recreations of the blues - and lets them slowly accumulate to an assertive climax. This short but dense homage (which began life as a solo piano work) ends with a Lomax field recording floating in from an off-stage radio, briefly crossing paths with the cloud-like remnants of the work's opening. The seemingly recent phenomenon of sampling - grabbing a sound-bite from a song and incorporating it into something new - is in fact a high-tech version of the very old practice of allusion or parody, and the inclusion of a field recording of early blues musicians at the end is a nod to that tradition.

Ludwig van Beethoven: Concerto for Piano, Violin, Violoncello, and Orchestra in C major, Op. 56

In 1802, Beethoven started the sketches of a concerto in D major, but abandoned it when he found out the concert was cancelled. The next year, his nephew Carl van Beethoven mentioned a new concerto to the publisher Breitkopf & Härtel and this work was completed in the summer of 1804. There is no authentic resource to indicate what inspired Beethoven to compose this concerto. In general, people believe what Anton Schindler (who was known to romanticize many Beethoven stories), said: Beethoven composed this concerto for his very talented piano student Archduke Rudolph. If Schindler was correct, the premiere of this concerto was held in a private concert in 1804 with Archduke's orchestra and Archduke on piano, Ferdinand August Seidler on violin, and Anton Kraft on cello.

In a letter Beethoven wrote to Herr Bigot, Count Rasumovsky's librarian, in 1807 he referred to this concerto as a Concertante:

Hardly had I got home when I received from my publisher a letter full of reproaches for my having kept back the concertante. So please send me the pianoforte part of this work.... I have already forgotten once more at what time tomorrow S[eidler] and K[raft] are going to you, so let me know this again.

This suggests Beethoven might have had the concertante in mind when composing this concerto. During this time, concertante were a very popular genre, especially in France. In the Classical period, a Sinfonia Concertante refers to multiple solo instruments with orchestra, not unlike the concerto grossi in the Baroque era, e.g., Mozart's Sinfonia Concertante for violin and viola, and Haydn's for violin, cello, oboe, and bassoon.

According to a review in the Allgemeine musikalische Zeitung in April 1808, the first public performance took place in Leipzig with the soloists Mad. Müller, Herr Matthäi, and Herr Dozzauer. From the Allgemeine musikalische Zeitung report, neither this performance nor the first Vienna performance in May 1804 was a success. The score was published in 1807.

Igor Stravinsky: Le sacre du printemps (The Rite of Spring)

"One day while I was finishing the last page of The Firebird in St. Petersburg, I had a fleeting vision that came to me as a complete surprise, my mind at that moment being full of other things. I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of The Rite of Spring. I must confess that this vision made a deep impression on me, and I at once described it to my friend, Nicholas Roerich, he being a painter who specialized in pagan subject. He welcomed my inspiration with enthusiasm, and he became my collaborator in this creation. In Paris, I told Diaghilev about it, and he was at once carried away with the idea, though its realization was delayed by the following event [this was Petrushka]." - Igor Stravinsky

Igor Stravinsky (1882-1971) grew up in a musical family and started his musical training at the age of nine. At age twenty-three, Stravinsky abandoned his study on Law and became Nikolai Rimsky-Korsakov's private student. After working with Diaghilev on The Firebird and Petrushka, Stravinsky's name was recognized throughout the world. He started to work on The Rite of Spring in 1911. The premiere was held in the Théâtre des Champs-Élysées on May 28, 1913 with the choreographer Vaslav Nijinsky under Pierre Monteux's conducting.

The premiere was one of the greatest scandals in the music history. As Stravinsky said:

The complexity of my score, had demanded a great number of rehearsals which Monteux had conducted with his usual skill and attention....During the performance, I was at Nijinsky's side in the wings. He was on a chair screaming: Sixteen, seventeen, eighteen! – They had their own methods of counting to keep time...I had to hold Nijinsky by his cloths – he was furious,

*and ready to dash on the stage at any moment and create a scandal....
Diaghilev kept ordering the electrician to turn the lights on and off, hoping in that way to put a stop to the noise. That is all I can remember about the first performance.*

In April of 1914, Monteux performed The Rite of Spring as a concert piece in Paris and it was a big success. The version most performed today is the composer's 1943 revision. The original choreography by Nijinsky was poorly preserved after the first performance, but in 1987, the original choreography and set design were reconstructed by dance historian Millicent Hodson, art historian Kenneth Archer, and choreographer Robert Joffrey, and performed by the Joffrey Ballet.

Through preparing world-class professionals, the Ithaca College School of Music advances the art of music and transforms individuals and communities. Since 1892, the School of Music has continued to fulfill founder Grant Egbert's goal to "build a school of music second to none."

Biographies

Jeffery Meyer, conductor

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."

Susan Waterbury, violin

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).

Elizabeth Simkin, cello

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

Spoletto 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 recently 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 seven-year old son, Cole.

Jennifer Hayghe, piano

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.

Mason Bates

The music of Mason Bates fuses innovative orchestral writing, the rhythms of electronica and techno, and imaginative narrative forms brought to life by cutting edge sound design. He was appointed one of Chicago Symphony Orchestra's Mead Composers-in-Residence by Riccardo Muti, along with Anna Clyne, and took up the post in the 2010/11 season for a term of two years.

An advocate for bringing new music to new spaces, Bates has become known as an artist who moves fluidly between them, performing on electronic drum pad and laptop, for example, with the Los Angeles Philharmonic under John Adams at Disney Hall, or integrating members of the San Francisco Symphony into an evening of DJing at the San Francisco club Mezzanine.

Highlights of the 2010/11 season include the CSO's first performances of *The B-Sides*, a dance suite that drops into five surreal landscapes, led by Riccardo Muti and John Adams conducting the Toronto Symphony in *Liquid Interface*, a "water symphony" that moves from glaciers to evaporation. While Bates often performs the electronica onstage with orchestras, dozens of repeat performances of his symphonic music happen without him; demonstrating how electronics can act as a new section in the orchestra with little logistical effort.

Bringing classical music to new audiences is a central part of Bates' activities as a curator, be it through residencies with institutions such as the CSO or in alternative spaces with Mercury Soul. This hybrid musical event, a collaboration with set designer Anne Patterson and Maestro Benjamin Shwartz, embeds sets of classical music into an evening of DJing and beautiful surreal visuals. 1,400 people attended its premiere at the famed San Francisco club Mezzanine, and it comes to the new Frank Gehry-designed home of the New World Symphony in Miami. Other collaborations include a new ballet unveiled by the Chicago Symphony and Hubbard Street Dance, and works toured by Levy Dance. As a DJ, he often appears with upright bassist David Arend in spaces from San Francisco to Berlin, including Mezzanine, Temple, Volksbühne, John Colins, and SFMOMA.

Personnel

Violin I

Matteo Longhi, *concertmaster*
Kristin Bakkegard
Aimee Lillienstein
Misako Sakurai
Sadie Kenny
Madeleine Wething
Margaret Dagon
Jenna Trunk
Christopher Sforza
Jason Kim
Samantha Spena
Nils Schwerzmann
Jessica Chen
Natalie Brandt

Violin II

Isaac Shiman, *principal*
Emily Frederick
Shena Griffith
Bryn Digney
Samantha Hecht
Sarah Hoag
Gabriella Colkett
Christopher Mattaliano
Claire Wilcox
Derek Voigt
Elizabeth Benz
Kathryn Mattner

Viola

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

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
Oshan Gunawardana

Bass

Kyle Kresge, *principal*
John DiCarlo
Jarrett Bastow
Kathleen Corcoran
Corey Stevens
Jake Thurston
Casey Georgi
Michael LaDouceur

Flute

Lisa Meyerhofer, *principal*
Mira Shifrin

Stravinsky:

Lisa Meyerhofer, *principal*
Allison Scott
Emily Wespiser
Mira Shifrin
Cora Crisman

Oboe

Alana Rosen, *principal*
Andrew Whitson
Justine Popik
Elizabeth Schmidt
Julia Perry

Stravinsky:

Alana Rosen, *principal*
Elizabeth Schmidt
Andrew Whitson
Julia Perry
Justine Popik

Clarinet

Brendon Lucas, *principal*
Terrance Griswold
Emily Dobmeier
Alyssa Barna
Kelsey Paquin

Bassoon

Joshua Malison, *principal*
Margaret Oswald
Adam Gruschow
Noah Wolfinger
Judith Olson

Horn

Dana Barrett, *principal*
Karin Renger, assistant
Margaret Kelly
Elizabeth Kane
William Llarch
Andrew Welkie
Megan Carpenter
Elizabeth Meade
Robert Oldroyd

Trumpet

Nathaniel Sodeur, *principal*
Tom Pang
Ethan Urtz
Emily Waltz
Samuel Thurston
Matthew Confer

Trombone

Alexander Knutrud, *principal*
Joshua Zimmer
Elizabeth Waltman

Tuba

Seth Magee, *principal*
Kevin Kozik

Timpani

Anthony Di Bartolo, *principal*
Sean Harvey

Percussion

Daniel Pessalano, *principal*
Christopher Demetriou
Jonathan Pereira
Julia Ross

Piano

Brian Diller, *principal*

Harp

Myra Kovary, *principal*

Graduate assistant

Chun-Ming Chen

Upcoming Events

April

30 - 8:15pm - Ford - **Choir and Madrigal Singers**, Lawrence Doebler, conductor

May

1 - 3:00pm - Ford - **Ithaca College Chorus**, Janet Galván, *conductor*, with the IC Steel Drum Band.

2 - 8:15pm - Ford Hall - **Jazz Lab Ensemble**, Greg Evans, director

3 - 8:15pm - Ford - **Percussion Ensemble**, Conrad Alexander, *conductor*.

4 - 8:15pm - Ford - **Chamber Orchestra**, Jeffery Meyer, *conductor*; Nathan Hess, *piano*.

5 - 8:15pm - Ford - **Brass Choir**, Andrew Benware, *conductor* and **Wind Ensemble**, Stephen Peterson, *conductor*.

21 - 8:30pm - Ben Light Gymnasium - 44th Gala Commencement Eve Concert

For more information about the Ithaca College School of Music, please visit us on the web at <http://www.ithaca.edu>

You can find the complete listing of concerts at <http://www.ithaca.edu/music/calendar/>