

5-4-2011

Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffery Meyer

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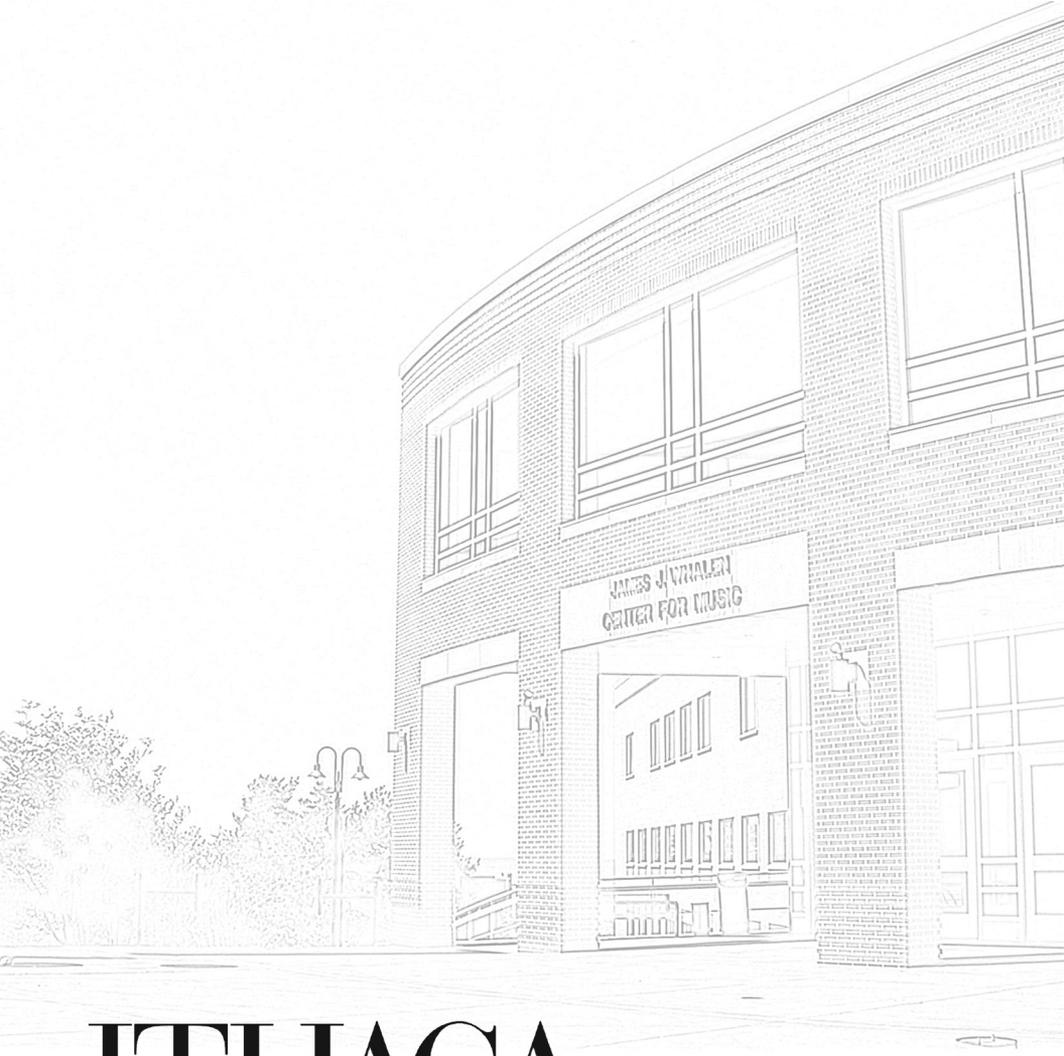
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Ithaca College Chamber Orchestra

Jeffery Meyer, conductor
Nathan Hess, piano

Ford Hall
Wednesday, May 4, 2011
8:15 p.m.



ITHACA

SCHOOL OF MUSIC

Program

Música Muisca

Diego Vega
(b. 1968)

World Premiere - Winner of the ICCO Composition Competition

Piano Concerto No. 3 in C minor for Piano
and Orchestra, Op. 37

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Largo

Rondo: Allegro

Nathan Hess, piano

Intermission

Symphony No. 41 in C major, K. 551
'Jupiter'

Wolfgang Amadeus Mozart
(1756-1791)

Allegro vivace

Andante cantabile

Menuetto: Allegro

Molto allegro

Notes

Diego Vega: Música Muisca

From the composer:

Música Muisca for chamber orchestra has a strong connection to the city where I was born, Bogotá, and takes its name from the Muisca culture. Before the arrival of the Spaniards around 1537, the Muisca people inhabited a region on the Eastern Cordillera of the Colombian Andes, the current provinces of Cundinamarca and Boyacá. According to chronicles from the XVII century, this is also the region where "The Legend of El Dorado" originally took place.

Música Muisca tries to evoke the stunning but also cold and foggy mountainous landscapes from this region.

Ludwig van Beethoven: Piano Concerto No. 3 in C minor for Piano and Orchestra, Op. 37n

Beethoven started the sketches for this concerto around 1796, but the main work was done in 1800. He played the solo part on the first performance in the Theater an der Wien, Vienna, on April 5, 1803. The program on this concert included his Symphony No. 1, Symphony No. 2, and the oratorio Christ on the Mount of Olives. This concerto was later dedicated to Prince Louis Ferdinand of Prussia who attended the performance of Beethoven's Eroica Symphony at Prince Franz Joseph von Lobkowitz's Palais.

The solo part of this concerto was not entirely completed before the performance date. As the conductor of Theater an der Wien, Ignaz von Seyfried, who turned the pages for Beethoven, recounted:

At the performance of his Third Concerto, he asked me to turn the pages for him; but—heaven help me! —That was easier said than done. I saw almost nothing but empty sheets. At the most on one page or the other a few wholly unintelligible signs that could as well have been Egyptian hieroglyphics, scribbled down to serve as clues for him. He played nearly all of the solo part from memory, not having had time to put it all on paper. He gave me a secret glance whenever he was the end of one of the invisible passages, and my scarcely concealed anxiety not to miss the decisive moment amused him greatly, and he laughed heartily at the jovial supper which we ate afterwards.

The first performance of this concerto did not get much attention. The Zeitung für die elegante Welt of Leipzig mentioned after two symphonies, "Less successful was the following concerto in C minor, that Hr. v. Beethoven, otherwise known as an excellent pianist, performed not completely to the public's satisfaction."

The Concerto was forgotten after the premiere until the second performance the next year at the Augarten in Vienna late in July. Ferdinand Ries, who wrote out the cadenza with the composer's approval, played the solo part with Beethoven conducting. The score was published in 1804.

Wolfgang Amadeus Mozart: Symphony No. 41 in C major, K. 551, Jupiter

The nickname "Jupiter" was not given by the composer. As Michael Steinberg states in his book *The Symphony*: "It is not Mozart's, but it is old and perhaps the brainchild of Johann Peter Salomon, the German-born violinist and impresario most famous for having twice enticed Haydn to London. At any rate, in 1829, thirty-eight years after Mozart's death and fourteen after Salomon's, the English composer, organist, and publisher Vincent Novello and his wife Mary visited the Continent and spent a few summer days in Salzburg with Mozart's widow and son. The Novellos kept separate journals, and in Vincent's, on 7 August 1829, we may read the following: Mozart's son said he considered the Finale to his father's Sinfonia in C— which Salomon christened the Jupiter—to be the highest triumph of Instrumental Composition, and I agree with him."

Mozart completed this symphony on August 10, 1788 in Vienna. After the death of Christoph Gluck in 1778, Mozart took over the vacancy of Court Composer to the Emperor Joseph II with eight hundred florins salary a year. At this point in Mozart's life, he was poorer than usual; these eight hundred florins allowed him and his wife Constanze to live in better conditions. Starting in June 1788, Mozart composed his last three symphonies, his most mature work in this genre in less than two months. As Mozart wrote on June 27, 1788: "I have done more work in the ten days I have lived here than in two months in my other lodgings. I should be far better here were it not for the gloomy thoughts that often come to me. I must drive them away resolutely, for I am living comfortably, pleasantly and cheaply."

Just a few months before he completed Jupiter Symphony, Mozart was preparing his first Viennese performance of *Don Giovanni*, and he borrowed the tune from his arietta "Un bacio di mano" K. 541 as the second theme of the first movement. In the finale of this symphony, Mozart shows his knowledge of Baroque music by writing a five-part fugue in the coda. Steinberg says further "Mozart unfurls a dazzling glory of polyphony to cap, in one of music's truly sublime pages, a movement that is one of the most splendid manifestations of that rich gathering—in we call the classical style."

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."

Nathan Hess, piano

Dr. Nathan Hess, Assistant Professor of Piano at Ithaca College, has appeared in concert to critical acclaim throughout the United States and Europe in solo, chamber, and concerto settings. Hess has performed concerti with the Erie Chamber Orchestra, Western NY Chamber Orchestra, and York Symphony Orchestra, among others, as well as appeared in recent guest recitals and masterclasses at Mansfield University, East Carolina University, Oberlin College Conservatory, and Buffalo State College.

Hess holds the Doctor of Musical Arts and Master of Music degrees from the University of Cincinnati College-Conservatory of Music, and the Bachelor of Music degree, summa cum laude, from James Madison University, where he was named a Presser Scholar. His teachers have included Elizabeth Pridonoff, Eric Ruple, and Jane Coop, and he has performed in masterclasses for such luminaries as John Browning, James Tocco, and Emanuele Arciuli. Active as a chamber musician, he has performed with members of the Cincinnati Symphony Orchestra, Metropolitan Opera Orchestra, Cleveland Pops, Buffalo Philharmonic, and Syracuse Symphony. His chamber music coaches have

included Ronald Copes, Seymour Lipkin, Sandra Rivers, Charles Neidich, Kenneth Griffiths, and eighth blackbird. Hess has also acted as orchestral pianist with the Erie Philharmonic and the Binghamton Philharmonic.

Dr. Hess performed in and produced a set of recordings for the textbook *Harmony in Context*, published by McGraw-Hill. Dr. Hess is active in MTNA and also adjudicates frequently throughout the region and east coast. Prior to his appointment at Ithaca College, Dr. Hess taught on the piano faculties of Mercyhurst College, SUNY Fredonia, and Pennsylvania Governor's School for the Arts. He can be heard on the Centaur label with flutist Susan Royal.

Diego Vega, composer

Diego Vega's music has been performed in some of the most important concert halls in the United States, Europe and Latin America by ensembles such as the Cuarteto Latinoamericano, Eighth Blackbird, Ensemble X, Alea III, the Colombian National Symphony, the Bogotá Philharmonic, the Youth Orchestra of the Americas, the Maîtrise de Notre-Dame de Paris, the Quintet of the Americas, the Soli Chamber Ensemble, and internationally acclaimed soloists like pianist Stephen Prutsman, clarinetist José Franch-Ballester, cellist Andrés Díaz, and flutist Bradley Garner, among others. Diego has written commissioned works for the Colombian National Symphony, Notre-Dame Cathedral in Paris, France, the Cornell Symphony and the Cornell Chorus, and the Salvi Foundation and the Cartagena International Music Festival. Vega has also been awarded the National Prize of Music in Composition in 2004, the Ensemble X composition competition in 2004, Alea III 20th anniversary prize in 2002, one of the Ten Outstanding Young Persons of the Year in 1996 in Colombia, and prestigious scholarships such as Fulbright and the Sage Fellowship at Cornell University.

Vega holds degrees from Cornell University (DMA), University of Cincinnati College Conservatory of Music (MM), and Universidad Javeriana (BM) in Bogotá, Colombia, and has been part of the theory and composition faculty at Syracuse University and Universidad Javeriana. Among his composition teachers are Guillermo Gaviria, Ricardo Zohn-Muldoon, Joel Hoffman, Roberto Sierra and Steven Stucky.

Diego Vega has written music for soloists, a variety of chamber groups, symphony orchestras, wind ensembles, choral ensembles, computer and electronic music. He has incorporated elements of Colombian traditional music into some of these works.

Personnel

Violin I

Isaac Shiman, concertmaster
Bryn Digney
Amy Schumann
Emily Frederick
Kevin Harper
Samantha Hecht
Ellen Kogut

Violin II

Kristin Bakkegard, principal
Sadie Kenny
Gabiella Colkett
Margaret Dagon
Samantha Spena
Christopher Sforza

Viola

Kathleen Stevens, principal
Michael Capone
Jennifer Meckler
Stephen Gorgone
Jacquelyn Timberlake

Cello

Peter Volpert, principal
Chelsea Crawford
Tristan Rais-Sherman
Brooks Hoffman

Bass

Kevin Gobetz, principal
Jordan Morton
Samuel Verneuille

Flute

Andrea Reges, principal
Lisa Meyerhofer

Oboe

Alana Rosen, principal
Justine Popik

Clarinet

Brianne Remaley, principal
Brendon Lucas

Bassoon

Noah Wolfinger, principal
Margaret Oswald

Horn

Dana Barrett, principal
Elizabeth Meade

Trumpet

Ethan Urtz, principal
Nathaniel Sodeur

Timpani

Sean Harvey, principal

Percussion

Christopher Demetriou

Graduate assistant

Chun-Ming Chen

Upcoming Events

May

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/>

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."