

10-14-2011

Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffery Meyer

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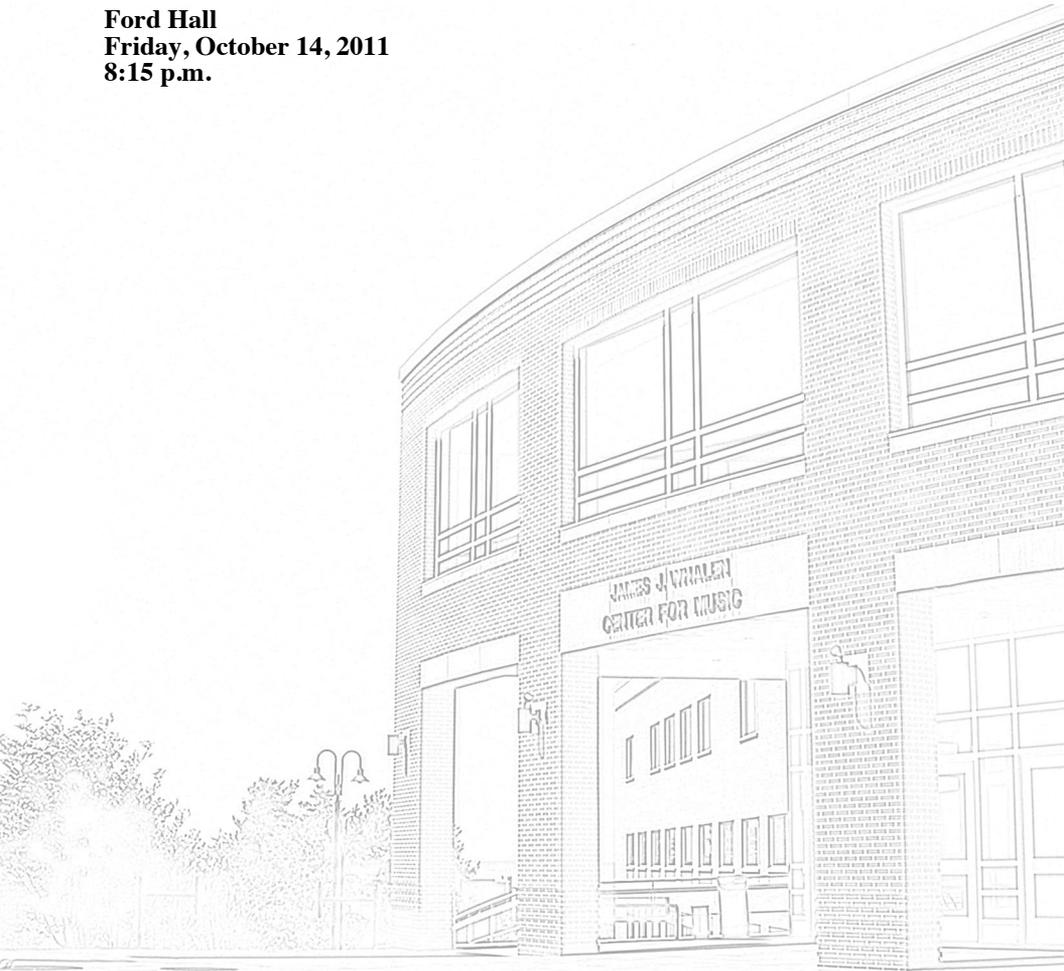
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Ithaca College Chamber Orchestra

Jeffery Meyer, conductor
Nicholas DiEugenio, violin
Wendy Mehne, Sandra O'Hare,
Laura Martellaro, Cori Shirk, flutes
Scott Tucker, chansonnier

Ford Hall
Friday, October 14, 2011
8:15 p.m.



ITHACA COLLEGE

School of Music

Program

Brandenburg Concerto No. 4 (BWV 1049)

Allegro
Andante
Presto

J. S. Bach
(1685-1750)

*Nicholas DiEugenio, violin
Wendy Mehne, Sandra O'Hare, flutes
Jeffery Meyer, harpsichord*

Little Moonhead (2009)

Melinda Wagner
(b. 1957)

*Nicholas DiEugenio, violin
Laura Martellaro, Cori Shirk, flutes*

Intermission

Frankenstein!! A Pan-Demonium for Chansonnier
& Ensemble (1971)

Heinz Karl Gruber
(b.1943)

Fanfare - Prologue
Ia. Dedication
Ib. Miss Dracula
IIa. Goldfinger and Bond
IIb. John Wayne
IIc. Monster
III. A Mi Ma Monsterlet
IV. Fanfare - Intermezzo, "Werewolf's Serenade"
V. Frankenstein
VI. Rat Song and Crusoe Song
VII. Mr. Superman
VIII. Finale
VIIIa. The Green-Haired Man
VIIIb. Batman and Robin
VIIIc. Monsters in the Park
VIIId. Litany
VIIIe. Hello, Hello, Herr Frankenstein
VIIIf. Grete Muller's Adieu
Fanfare - Epilogue

Scott Tucker, chansonnier

Biographies

Jeffery Meyer

Born in Chicago, Jeffery Meyer began his musical studies as a pianist, and shortly thereafter continued on to study composition and conducting. He is the founder and Artistic Director of the St. Petersburg Chamber Philharmonic in St. Petersburg, Russia, as well as the Director of Orchestras at the Ithaca College School of Music. He has appeared with orchestras in the United States and abroad, including ensembles such as the Milwaukee Symphony Orchestra, Syracuse Symphony Orchestra, Philippine Philharmonic Orchestra, Cayuga Chamber Orchestra and the Orchestra Sinfonico Haydn di Bolzano e Trento. In recent concert seasons, he has been seen conducting, performing as piano soloist and chamber musician, as well as conducting from the keyboard in the United States, Canada, Russia, Italy, Spain, Germany and throughout Eastern and Southeastern Asia.

Called "one of the most interesting and creatively productive conductors working in St. Petersburg" by Sergei Slonimsky, he is an active participant in the music of our time, has collaborated with dozens of composers, and commissioned and premiered numerous new works. In 2007, he made his Glinka Hall conducting debut in the final concert of the 43rd St. Petersburg "Musical Spring" International Festival, featuring works by three of St. Petersburg's most prominent composers, and in 2009, he conducted the opening concert of the 14th International Musical Olympus Festival at the Hermitage Theatre and was recently invited back to perform in the 2011 festival. He has also been featured numerous times as both a conductor and pianist as part of the "Sound Ways" International New Music Festival in St. Petersburg, Russia. Most recently, he led the St. Petersburg Chamber Philharmonic in its United States debut with three performances at Symphony Space's 2010 "Wall-to-Wall, Behind the Wall" Festival in New York City which the New York Times called "impressive", "powerful", "splendid", and "blazing."

As a pianist, Meyer has been in residence at the Banff Centre for the Arts, and in residence at the Aspen Festival as part of the Furious Band. He performs frequently with percussionist Paul Vaillancourt as part of the piano-percussion duo Strike, which, in January 2010, released an album of world-premiere recordings of works written for the duo on Luminescence Records, Chicago. The duo has recently appeared in the Beijing Modern Festival and at the Tianjin Conservatory 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. During the 2001-2002 academic year he lived and studied in Berlin and Leipzig as the recipient of a DAAD grant in music, during which time he wrote incidental music to David Mamet's Duck Variations, which was performed throughout Berlin by the theater group Heimspieltheater. He has been distinguished in several international competitions (2008 Cadaqués Orchestra Conducting Competition, 2003 Vakhtang Jordania International Conducting Competition, 2003 Beethoven Sonata International Piano Competition, Memphis, Tennessee) and was a

prizewinner in the 2008 X. International Conducting Competition "Antonio Pedrotti" and the 2011 American Prize in Conducting.

Meyer is an active adjudicator, guest clinician, and masterclass teacher. He has adjudicated competitions throughout the United States, including Alaska, as well as at the Hong Kong Schools Music Festival. He has given masterclasses throughout the United States as well as Canada and Asia, and recently led conducting masterclasses at the Central Conservatory in Beijing, China. He has served on the faculties of the Icicle Creek Music Center, Dorian Keyboard Festival, Opusfest Chamber Music Festival (Philippines), Blue Lake Fine Arts Camp, Marrowstone Music Festival, and the LSM Academy and Festival. In the summer of 2011, he returned to China as the guest conductor of the 2011 Beijing International Composition Workshop at the Central Conservatory in Beijing, China.

Meyer holds degrees in piano as well as composition and completed his Doctorate of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook.

Melinda Wagner

Melinda Wagner was born in Philadelphia and received graduate degrees in Music Composition from the University of Chicago and the University of Pennsylvania. Her teachers included Richard Wernick, George Crumb, Shulamit Ran, and Jay Reise.

Wagner's Concerto for Flute, Strings, and Percussion was awarded the 1999 Pulitzer Prize. The Chicago Symphony has commissioned three major works - Falling Angels (1992); a piano concerto, Extremity of Sky (2002) for Emanuel Ax; and a third orchestra work in 2006. Extremity of Sky has also been performed by Emanuel Ax with the National Symphony, the Toronto Symphony, the Kansas City Symphony, and the Staatskapelle Berlin.

Other commissions have come from the New York Philharmonic (a concerto for principal trombonist Joseph Alessi), from the Chamber Music Society of Lincoln Center, the Barlow, Fromm, and Koussevitzky Foundations, the American Brass Quintet, and from guitarist David Starobin. Ms. Wagner is the recipient of a Guggenheim Memorial Foundation Fellowship, an award from the American Academy of Arts and Letters, an honorary degree from Hamilton College, and a Distinguished Alumni Award from the University of Pennsylvania. Other performances have come from the Dallas Symphony, the American Composers Orchestra, the Women's Philharmonic, the New York Pops, and the US Marine Band.

Melinda Wagner has taught at the University of Pennsylvania, Swarthmore College, Syracuse University, and Hunter College. She has lectured at many schools including Yale, Cornell, Juilliard, and Mannes. Ms. Wagner has served as Composer-in-Residence at the University of Texas (Austin) and at the Bravo! Vail Valley Music Festival. She lives in New Jersey with her husband, percussionist James Saporito, and their children.

Scott Tucker

Scott Tucker is the P. E. Browning Director of Choral Music at Cornell University where he conducts the Cornell University Chorus and Glee Club. He also oversees the activities of the Cornell Chorale, Chamber Singers, and the music for Sage Chapel.

Under Professor Tucker's leadership, the Cornell choirs have collaborated with such acclaimed artists as Anonymous 4, Peter Schreier and Samit Mulondo, and were featured on NPR's "A Prairie Home Companion" hosted by Garrison Keillor. Recently, the Glee Club appeared at the American Choral Director's Association National Conference in Oklahoma City, and the combined Chorus and Glee Club performed at the Forbidden City Music Hall in Beijing, China.

Although conducting is his main focus, Professor Tucker will take advantage of any opportunity to sing. From 1986-1990 he was a paid tenor soloist at King's Chapel, Boston under the direction of Daniel Pinkham. Since that time, he has been an occasional soloist for ensembles in the Boston area and, more recently, in the Ithaca community. He last appeared in a performance of *Frankenstein!* with Ensemble X in 2006.

Professor Tucker is an active clinician in areas as diverse as male singing, new repertoire for women's choirs, and traditional African music. He has been the Repertoire and Standards Chair for Male Choirs in the Eastern Division of the American Choral Directors Association, and is a board member of Intercollegiate Men's Choirs. He is also an active member of the International Federation of Choral Music and a charter member of the National Collegiate Choral Organization. His awards include Milton Academy's Talbot Baker Award for excellence in teaching, the St. Botolph Award for notable artists in the Boston area, the Cornell Student Activities Outstanding Advisor Award, and Cornell's Stephen and Margery Russell Distinguished Teaching Award.

Nicholas DiEugenio

Praised by the Cleveland Plain Dealer for his "invigorating, silken" playing and "mysterious atmosphere," violinist Nicholas DiEugenio leads a versatile musical life as a multi-faceted performer of composers from Buxtehude to Carter.

Projects this year include a Brahms sonata cycle with pianist Mimi Solomon, Bach cantatas, experimental jazz ballads, and new music premieres. Mr. DiEugenio has taken part in concerts at Town Hall in Seattle and Merkin Hall in New York, as well in the Kavafian Sisters' 25th Anniversary at the Chamber Music Society of Lincoln Center. In 2008, Mr. DiEugenio performed Ezra Laderman's Violin Duets in Weill Recital Hall (Carnegie Hall) along with violinist Katie Hyun.

Mr. DiEugenio has performed as soloist with the Cleveland Bach Consort, National Repertory Orchestra, Cleveland Pops, CIM Orchestra, and Interlochen's World Youth Symphony Orchestra. A prizewinner at the Fischhoff National Chamber Music Competition as a founding member of both the

Lorien Trio and Biava Quartet, he has also been the first violinist of the iO Quartet in New York. Mr. DiEugenio has served as concertmaster of the National Repertory Orchestra, Cleveland Bach Consort, The Cleveland Institute of Music Orchestra, Yale Philharmonia, and the Mimesis Ensemble. Mr. DiEugenio was also a member of the Yale Collegium Players and took part in a 2009 Naxos recording of the Mendelssohn and Bach Magnificats, led by Simon Carrington. Last Spring, Mr. DiEugenio recorded Schumann's three Violin Sonatas with fortepianist Chi-Chen Wu.

An enthusiastic supporter of the continued life of music, Mr. DiEugenio has premiered and/or commissioned chamber works by composers Yevgeniy Sharlat, Matthew Barnson, Ted Hearne, and Timo Andres, and also by Stephen Gorbois, Kay Rhie, Erik Nathan, and Jessie Jones.

In demand as a teacher, Mr. DiEugenio has been invited to give masterclasses at the University of British Columbia, Penn State University, the University of Arkansas, the University of North Dakota, and in high schools throughout the US. During the year, Mr. DiEugenio teaches at the Ithaca College School of Music, where he is Assistant Professor of Violin and Chamber Music. In the summers, Mr. DiEugenio teaches at the Kinhaven Music School in Weston, Vermont. A member of the violin faculty of the ENCORE School for Strings in the summers from 2005-07, Mr. DiEugenio has also taught undergraduate students at Yale. He holds degrees from the Cleveland Institute of Music (BM, MM '05), where he studied with David Cerone, Linda Cerone, and Paul Kantor; from Purchase College, where he worked with Laurie Smukler and Cal Weirisma; and from the Yale School of Music (Artist Diploma '08, MMA '09), where he studied with Ani Kavafian and was a recipient of the Alumni Foundation Award and an AlumniVentures grant.

Wendy Herbener Mehne is professor of flute at Ithaca College where was a 1995-96 Dana Teaching Fellow and the 2004 London Sabbatical Scholar. She is a member of the Ithaca Wind Quintet, one of the School of Music's resident faculty ensembles, and co-principal flutist with the Cayuga Chamber Orchestra.

Sandra O'Hare is the principal flutist of the Ithaca College Chamber Orchestra and Wind Ensemble. She is a student of Wendy Herbener Mehne and is pursuing a double major in flute performance and music education.

Laura Martellaro studies with Wendy Herbener Mehne and is pursuing a master's degree at Ithaca College in music education.

Cori Shirk is the second flutist of the Ithaca College Chamber Orchestra and principal flutist of the Ithaca College Symphony Orchestra. She is a student of Kelly Covert and is pursuing a Bachelor of Music with an Outside Field degree as a flute major.

ICCO Personnel

Violin I

Natalie Brandt, concertmaster
Misako Sakurai
Margaret Dagon
Amy Schumann
Samantha Spina^
Madeleine Wething^

Violin II

Alyssa Jutting, principal
Shawn Riley
Jenna Trunk
Christopher Sforza
Elizabeth Benz^
Claire Wilcox^

Viola

Maxwell Aleman, principal
Stephen Gorgone
Kate Inie-Richards
Carly Rockenhauser#^

Cello

Peter Volpert, principal
Thilman Benham
Madeline Docimo#^
Sophie Chang^

Bass

Kyle Kresge, principal
Ethan Jodziewicz^

Flute

Wendy Mehne, principal*
Sandra O'Hare*
Laura Martellaro, principal#
Corinne Shirck#, principal^

Oboe

Alana Rosen, principal^

Clarinet

Emily Dobmeier, principal^

Bassoon

Thomas Connors, principal^

Horn

Emma Stuaadacher, principal^
Colins Speirs^
Robert Oldroyd^

Trumpet

Nathaniel Sodeur, principal^

Trombone

Kai Johnson, principal^

Tuba

Eric Hoang, principal^

Timpani

Jonathan Pereira, principal^

Percussion

Julia Ross, principal^
Jessica Linden^

Celeste/Harpsichord

Jessica Mackey, principal#^

Harp

Myra Kovary, principal^

* *Bach*

Wagner

^ *Gruber*

Frankenstein Text

Fanfare, Prologue

little mouse, little mouse
takes me to his mousey house,
now he nibbles out my eye
lost without my eye –
I must bake a currant pie –
currant pie with raisins sweet
pick two out, but not to eat,
stick them in to be my eyes.
ah, the sunshine, bright surprise!

Ia. Dedication

something learned is
something earned.
purchase then
some ink and pen.
dip your pen
into the ink,
take a page,
sit and think.
don't compose
delightful prose.
any sprite
could write in white.
it should reach
through blood and bone
to your heart's
own little home.

Ib. Miss Dracula

biddy bat that soars so high
faster than the clouds can fly
gliding through the moonlight bright
muzzle smeared from bloody bite.
if she grabs you by the hair,
you'll fly with her through the air.
disappear without a trace,
to a wild and far-off place,
to her secret hiding place,
lonely castle like a tomb
with a dark red dining room,
she brings children to their doom,
sipping blood from tiny veins –
quite a legend, where she reigns!
back in transylvania
where she keeps her bat villa
she is called miss dracula.

4 IIa. Goldfinger and Bond

this is the thumb
sticks to the gums
this is the goldfinger
it pulls the trigger
this is the long finger
scratches the wall-safe
this is the nose-finger
rubs out goldfinger
and this is the itzy
itzy bitzy jimmy bond.

IIb. John Wayne

a john wayne he must have now
two tall boots made for walking
little first made for hitting
a casket for a basket
two bright spurs upon his boot heels –
which no pony's flank will feel.
mean hombres made to shoot at
and golden bullets in his gat.
just you dare doubt his honour –
you poor guy, you're a gonner.
off he goes, what a speed,
through Texas on his trusty steed
learn from him, gentle child,
why heroes act so wild
you shouldn't mix with rough guys
if you're not a tough guy.
so when you're chasing baddies
don't be sweet and soft like dad is.

6 IIc. Monster

monster races down the stairs
grubby hands, dishevelled hair
so that's why he never lingers
there's blood on his dainty fingers
look! There's a fine old urinal
with water rushing just like niagara falls
in he skips and all is flushed away
hands as fresh as new-mown hay.

VI. Rat Song and Crusoe Song

little rat now come with me,
happy playmates we shall be,
angel wings tie to your toes,
take you to the circus shows.
children will be standing by
when they see you fly they'll cry –
goodness me! is that a rat?
no, a flying circus bat!
do you see good robinson
sneaking off to have some fun?
he's had too much roasted goat
watch him wading to his boat,
the next island is his goal
robinson, intrepid soul.
listen how the oars are lapping
listen to the wet sails flapping.
as he sees the pale moon rise
there he meets a new surprise.
cannibals live on this shore
(any child can tell you more!)
robinson is in for a treat –
dining on some rare fresh meat!
little rat now come with me, etc.

11 VII. Mr Superman

mister superman, put on your pants
else someone's bound to know you.
that lois lane is on her way
to jump in bed with you, sir,
poing poing crash crash
crash crash poing poing
she's out to trap you in a snare
and I, the holy kryptonus, am there
so heed my warning!

12 VIII. Finale

13 VIIIA. The Green-haired Man

swing wide the door, swing wide the door
here comes a bright pink wagon.
who's sitting there? Who's sitting there?
a man with bright green hair, dear.
what does he want? what does he want?
he's come to fetch marie, dear.
but why marie? but why marie?
because her blood's so sweet, dear.
what is his name? what is his name?
he does not give a name, dear.
what would he like? what would he like?
he likes to eat the ladies.
give him marie, give him marie.
we should not wish to cross him,
else from his eyes, I do surmise
he'd make us into mince-meat pies.

VIIIb. Batman and Robin

batman and robin
still lie in their bed
robin's a nice boy
but batman's ill-bred.
batman ta-ta
and robin too-too
coffee is on,
and it's breakfast for two.

15 VIIIC. Monsters in the Park

There're monsters hiding in the city park
never go there after dark.
so hang on tight to your school books
hurry through while no one looks.
evil lurks in monster's eyes,
he has plans for those he spies.
ya, holding out a red cherry
casts his eyes on mark, or mary
or on both, two heads for one
monster also finds that fun.
tender skins are what he's after,
strung like toys across his rafter.
so, children, listen and take care
see him waiting over there,
laughing back behind the leafy trees
eats the cherries, spits out cherry seeds
while the evening whip-poor-wills
start their song behind the hills.

VIIIId. Litany

dear mama and dear papa
baby vampire's biting me.
give a small clout
to his small snout
baby's cross will drive him out.

17 VIIIE. Hello, hello Herr

Frankenstein

hello, hello herr frankenstein
are you my good doll's doctor?
say, is my caspar healthy again?
ah, yes, there in the back he sits
his old stuffed heart has been exchanged
for a heart of living flesh.
how pleased I am, how pleased I am
his little lungs make noises.
why shouldn't they be noisy, dear?
those lungs are from a criminal
and the brilliant brain as well
that's throbbing in his skull now
two little eyes I've planted in
to gaze up at the moon with.
good medicine is practised here
with minor aberrations.
and see the slender backbone there,
I've turned it on the lathe tonight,
with my own hands
I did the installation.
thank you, thank you, herr frankenstein
my caspar can now walk again
and when he wants and feels the need
chase the pretty, pretty little girls.

18 VIIIf. Grete Müller's Adieu

grete müller is my name
nipping neckies is my game,
little vampire teeth to bite
little sharpened nails to fi ght
never dead, if I should die,
always in the evening sky
when the shadows start to sing
hear the rustling of my wing.

19 Fanfare, Epilogue

this little book is done
see the mouse run
catch the mouse
then you can make from him
such a fine pistol holster.

Translation: Harriett Watts

Text in English, German and French
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Notes on the Program

Brandenburg Concerto No. 4 (BWV 1049)

Written between 1711 and 1721, the Brandenburg Concertos of J. S. Bach (1685-1750) contain diverse and unique instrumentation never to be revisited by the composer. Brandenburg Concerto No. 4 (BWV 1049) was written during the winter of 1719/1720 and was dedicated in 1721 to the Duke of Brandenburg. Bach writes in his dedication, "Your Royal Highness did me the great honor of ordering me to send Him some pieces of my own composition: therefore, and in accordance with His gracious order, I have taken the liberty of fulfilling my very humble duty to Your Royal Highness with these concerti, which I have scored for several instruments." It is likely that these works were not actually a commission but a gift to the Duke, as Bach revisits some of the melodic material in later works such as his Clavier Concerto in F (BWV 1057). It is interesting to note that during this time Bach resided in the court of Prince Leopold of Anhalt-Coethen, a violinist and gamba player, under whose employ he composed a large volume of secular music. Leopold may have in fact played the solo violin part on the first performance of Brandenburg Concerto No. 4.

Composed as a true concerto grosso, Brandenburg No. 4 sets a concertante of solo violin and two flutes - originally two recorders - against a ripieno of violins, violas, cello or violone, and harpsichord. In these concerti, Bach's orchestra never exceeded 16 players - with Bach himself at the harpsichord. The opening Allegro movement in 3/8 begins with a long, lilting ritornello with the flutes bearing the primary melodic responsibility. Throughout the movement, the melodic material is largely episodic and sequential, and based on this opening ritornello. When the violin finally appears as a solo voice, it is in a manner entirely unconventional for 1721, with soloistic 32nd-note embellishments appearing largely in episodes and not in solo ritornello reprises. The Andante second movement is written in the style of a stunning French sarabande. The music flows in a slow, triple meter with emphasis on the second beat in the measure and with hemiolas at the cadences. Following the scheme typically employed by Antonio Vivaldi, Bach employs a tonally closed ritornello with *vordersatz*, *fortspinnung*, and *epilog* segments in the first section of this movement. Bach also makes extensive use of terraced dynamics throughout the Andante. The violin assumes a secondary role throughout the final Presto movement, acting as a sort of rhythmic continuo while the flutes assume the principal contrapuntal role. This movement employs a mass of fugal entries after a long, opening *tutti* section.

The ICCO would like to thank Nicholas Walker for assisting with the procurement of the period bows that will be used for this evening's performance of the Bach, and for working with the students on the use of these bows.

Little Moonhead (2009)

In 2006, the Orpheus Chamber Orchestra of New York began the "New Brandenburg Project," an undertaking that commissioned six new pieces inspired by Bach's Brandenburg Concertos (1711-1721). These works are intended not only to pay homage to Bach, but to contribute music to a living repertoire for chamber orchestra. Relating these new compositions to Bach's Brandenburg Concertos gives audiences a lens of perspective through which to hear this new music. Little Moonhead (2009) of Melinda Wagner (b. 1957) plays on the translation of "Bach," meaning "brook" or "stream," and the work is subtitled Three Tributaries. The movements follow Bach's Fast-Slow-Fast design of Brandenburg Concerto No. 4, and the work begins with Little Prelude (with Rills). As Bach employs sequences throughout his first movement, so Wagner offers sequential arpeggios and scale fragments. The second movement entitled Moon Ache dives into the melancholy realm of muted strings and calm, contemplative melodies. The final movement, Fiddlehead, takes on the characteristics of Bach's Presto finale, speeding toward an exuberant close. Ironically, Wagner employs humor used throughout musical history in the final measures of her work - writing Bach's initials and signature motive in his writing: B-flat, A, C, B - or B, A, C, H in German notation. In addition to using the instrumentation provided by Bach, Wagner also incorporates the "liquid" sound of the celesta in stark contrast to the "plucky, overtone-saturated sound of the harpsichord."

Melinda Wagner was awarded the Pulitzer Prize for Music in 1999 for her Concerto for Flute, Strings, and Percussion. Commissions for her compositions have come from the Orpheus Chamber Orchestra, Kansas City Symphony, New York Philharmonic, Toronto Symphony, Chicago Symphony, and the Staatskapelle in Berlin, to name a few. In addition to composing, Wagner has taught at the University of Pennsylvania, Swarthmore College, Syracuse University, and Hunter College, and lectured at Yale, Cornell, Juilliard, Mannes and now Ithaca College.

Frankenstein!! A Pan-Demonium for Chansonnier & Ensemble (1971)

Austrian composer H. K. Gruber (b. 1943) became internationally recognized for the orchestral rendition of his composition Frankenstein!!, A Pan-Demonium for Chansonnier & Ensemble. The work was originally composed for the "MOB art and tone ART" ensemble, co-founded by Gruber, Kurt Schwersik and Otto Zykan in 1968. As the original chansonnier for his work, Gruber orated the orchestral premiere of Frankenstein!! with the Royal Liverpool Philharmonic in November of 1978 with Simon Rattle conducting. He traveled throughout much of Europe for several years giving well-received performances of Frankenstein!!. The work was so successful that in 1983 the it was adapted again, this time for the theater at the Espace Cardin in Paris.

Based on poems written by H. C. Artmann, Gruber notes that though the poems seem innocent enough at first glance, they actually contain "covert political statements" throughout. He remarks, "the monsters of political life have always tried to hide their true faces, and all too often succeeded in doing

so. One of the dubious figures in the pan-demonium is the unfortunate scientist who makes so surprising an entry at mid-point. Frankenstein - or whoever we choose to identify with that name - is not the protagonist, but the figure behind the scenes whom we forget at our peril. Hence the exclamation marks." So too this music seems playful and simple, but beneath the surface, a complex allegory plays out. By adding toy instruments to the orchestral sound, Gruber allies himself with Artmann's vision of the "demystification of heroic villains or villainous heroes" by polluting the conventional orchestral sound with whistles, clanks, and howls. Gruber explains, "my aim was a broad palette combining traditional musical idioms with newer and more popular ones, and thus remaining true to the deceptive simplicity of texts whose forms at first glance suggest a naive and innocently cheerful atmosphere."

In addition to composing, Gruber is an internationally renowned conductor, and served as the composer and conductor of the BBC Philharmonic during the 2009/2010 season. Recent conducting engagements included appearances with the Vienna Philharmonic, Leipzig Gewandhaus Orchestra, Mahler Chamber Orchestra, Tokyo Metropolitan Symphony, Bavarian Radio Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, and San Francisco Symphony.

program notes by Aimee Shorten

Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.