

11-29-2011

Concert: Ithaca College Contemporary Ensemble

Ithaca College Contemporary Ensemble

Jorge Grossman

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Ithaca College Contemporary Ensemble

Jorge V. Grossmann, director

Hockett Family Recital Hall
Tuesday, November 29, 2011
8:15 p.m.



ITHACA COLLEGE

School of Music

Program

Oboe Quartet (2011)

I. Jeux - Moderato con precisione

II. Longer Shadow - Cantabile

III. Dream Echoes - Scherzando

Kay Rhie
(b. 1971)

Alana Rosen, oboe
*Nicholas DiEugenio, violin**
Michael Capone, viola
Thillman Benham, violoncello

From Three Etudes (2007)

No. 1 Leggiero

Angelus (2011)

Jorge Villavicencio Grossmann
(b. 1973)

Carolyn Grossmann, piano

Dérive (1984)

Pierre Boulez
(b. 1925)

Stephanie Dumais, flute
Katie Hurd, clarinet
Amy Schumann, violin
Erin Snedecor, violoncello
Brian Diller, piano
Julia Ross, percussion
*Richard Faria, conductor**

Wick (2000)

Melinda Wagner
(b. 1957)

Maya Holmes, flute
*Michael Galvan, clarinet**
*Susan Waterbury, violin**
Erin Snedecor, violoncello
*Mimi Solomon, piano***
Andrew Sickmeier, Julia Ross, and Christopher Demetriou, percussion
*Jeffery Meyer, conductor**

* Ithaca College Faculty
** Guest performer

Notes

Kay Rhie, Oboe Quartet

Written for and commissioned by Peggy Pearson and Winsor Music, Quartet for Oboe, Violin, Viola, and Violoncello (2011) depicts three different moods of different times of a day, especially as experienced by a child. The three movements respectively depict a playful afternoon, a melancholic dusk, and a fantastical night dream. The first movement "Jeux" starts out as a type of play between pointillistic texture and lyrical lines in the high register. The two start out congruously as if watching the child's feet engaged in hopscotch. The two lines persistently trace a descending motion at different speeds, gradually become melded into a wilder texture that eventually becomes exhausted and segued into the second movement. "Longer Shadow" is melancholic and elegiac, as if portraying the child, who is now watching the sun abruptly losing strength and is thrown under a spell of the night. The third movement "Dream Echoes" is a type of a re-lived afternoon, but experienced in a night dream. The pointillistic texture and the longer lines contrast in this movement as well. Even the persistent descending motion is reintroduced and is embedded throughout the third movement. However, the lines in the last movement are always more playful, naive and even optimistic, as in a child's dream.

Melinda Wagner, Wick

Premiere: 27th October 2000. The New York New Music Ensemble; Jeffrey Milarsky, conductor. Sonic Boom Festival, Cooper Union, New York City.

The composer writes that "Wick was composed for the New York New Music Ensemble during the spring of 2000. I came upon this title primarily because I like the clipped, sharp sound of the word "wick". But it also has several interesting facets; it can refer both to something that is lit, and to the action of drawing up — energy perhaps? Ultimately, "wick", and its similarity to the Old English word *wicca*, meaning "witch", makes a fitting title for a piece of music that is at times just a little bit naughty... Cast in one movement, the piece unfolds quite simply into three parts. First we hear a fast and furious introduction leading to a "big tune"; a quiet, more meditative section follows, then finally, a return to the drama and break-neck speed of the opening. That Wick fell neatly into this tripartite configuration came as a surprise to me, as I did not view the piece as a ternary structure as I was going along. Actually, the process of composing became one of gathering up increasing amounts of energy, then finding ways to "release" the music at certain points – to let off steam. Sometimes this energy splinters into fanciful cadenza-like solos; at other times it is absorbed or disguised by overlapping descending waves, moving in slow motion. At the end of the work, tension is released through the performers' own voices as the entire ensemble and conductor together intone the pitch D."

Adapted from The Music of Melinda Wagner, Bridge Records, Compact Disc liner notes

Jorge Grossmann, Etude no. 1, Angelus

The composer writes: "Etude no. 1 belongs to my second book of etudes, commissioned by the Nevada Music Teachers Association. In this piece, two contrasting elements, a pointillist, disjunct chord progression and a legato, octave line in the left hand are presented separately at start, but soon they begin "competing" against each other. "Angelus!" was commissioned by the American Liszt Society to celebrate Franz Liszt's 200th anniversary. The piece, which borrows its title from the third year of Anées de Pèlerinage, emulates the introspective character of Liszt's late works."

Boulez, Dérive I

Dérive translates roughly as "derivative"; the piece is derived from the two compositions Répons (1981) and Messagesquise (1976/77). The "derivative" is also a sequence of variations "on the name Sacher". Six chords build a circular rotation, which mimic the structure of the piece, but also soften it. In an interview with Wolfgang Schaufler, Pierre Boulez said about this work: "Derive I – was improvised, practically speaking. Sir William Glock, who was head of music at the BBC, engaged me for that broadcaster, and he was also head of a festival. And since he was about to leave this festival, the musicians – who knew that I was very close to him – requested an homage. It was just a short, last-minute piece. I remember being in Los Angeles, performing a series of concerts and working between the rehearsals so that I could send the score at the last minute."

Adapted from Universal Edition, www.universaledition.com

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