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Concert: Ithaca College Symphony Orchestra

Tiffany Tse

Paul Grobey

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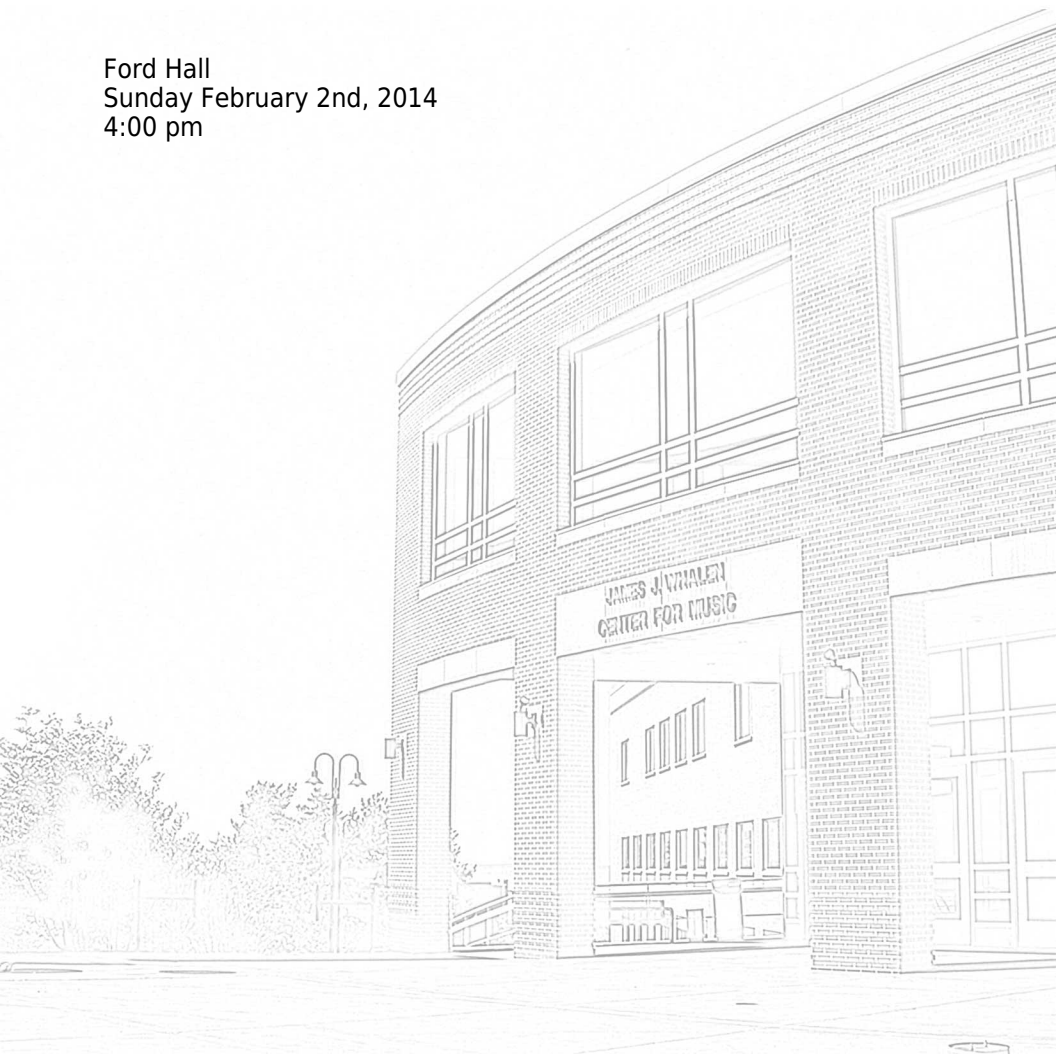
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Ithaca College Symphony Orchestra

Tiffany Tse, piano soloist and winner of the 2013
Ithaca College High School Piano Concerto
Competition

Paul Grobey, conductor

Ford Hall
Sunday February 2nd, 2014
4:00 pm



ITHACA COLLEGE

School of Music

Program

Coriolan Overture, Op. 62

Ludwig van Beethoven
(1770-1827)

Capriccio Brillante for Piano and
Orchestra, Op. 22

Felix Mendelssohn-Bartholdy
(1809-1847)

Tiffany Tse, piano

Ma mère l'oye (Mother Goose): 5 pieces for
orchestra (1911)

Maurice Ravel
(1875-1937)

I. Pavane de la Belle au bois dormant (Pavane of
Sleeping Beauty)

II. Petit Poucet (Tom Thumb)

III. Laideronnette, impératrice des Pagodes (Little Ugly Girl, Empress of
the Pagodas)

IV. Les entretiens de la Belle et de la Bête (Conversation of the Beauty
and the Beast)

V. Le jardin féerique (The Fairy Garden)

Biographies

Born in November 1998, **Tiffany Tse** began her piano lessons at the age of five and is a student of both Larisa and Vladimir Niurenberg. She started to participate in many music festivals and piano competitions at the age of six and received numerous scholarships and awards including First Place, Best of Class, Most Promising Award, Mayor's Award and Best of Festival in piano solo, piano concerto, recital class and age achievement. Furthermore, she completed the examination of ARCT in Piano Performance and achieved the standing of First Class Honours with Distinction.

Tiffany was a National Finalist at the Canadian Music Competition in 2009, 2011 and 2012. This year, she won the first prize at the Ontario Music Festival Association Provincial Finals hosted in Peterborough. She received the Gold medal award at the International Young Musicians Festival and thus made her debut at Carnegie Hall and Steinway Hall, New York in 2010. She was invited to perform at Carnegie Hall again in 2011 as a winner at the American Protégé International Piano Competition. Recently, she was the winner of the Concerto and Solo categories at the Ithaca College School of Music in New York, and winner of the Oakville Chamber Orchestra Concerto Competition.

Paul Grobey is a graduate student in orchestral conducting at Ithaca College. In fall 2013 he served as assistant conductor to the Ithaca College Sinfonietta, and he currently serves as assistant conductor to the Ithaca College Chamber and Symphony Orchestras. Paul holds a Bachelor of Music degree in violin performance from the University of North Texas, and is an active violinist and composer.

Program Notes

The **Coriolan Overture, Op. 62**, a staple of the modern orchestral canon, was premiered in 1807, not in its expected capacity as the prelude to a drama, but as a standalone work, being heard for the first time along with the fourth symphony and fourth piano concerto. Like Beethoven's *Egmont Overture*, the piece is mostly free of direct literary allusion to the events in the play, favoring instead in his music the overall spirit of the drama, with a few obvious exceptions (such as the death of the play's title character, a very pronounced feature which closes the overture). Contrary to what is sometimes thought, the work is written not after Shakespeare, but after a different adaptation of the Coriolanus history, written in 1804 by Beethoven's contemporary Henrich Joseph von Collin. Both plays are considered tragedies, wherein the 5th century BC Roman general Coriolanus is guilty of defection to a neighboring enemy before his subsequent repentance and death (in this version, in keeping with Revolutionary Era ideals, he takes his own life). The piece is of a relatively uncomplicated, yet formidable construction: an obvious sonata form contrasts themes of military might and tender pleadings (sometimes associated with Coriolan's mother). At the last, Coriolan's intense theme is fragmented and dissipates into nothingness, implying the hero's death.

Mendelssohn's **Capriccio Brillante, Op. 22**, is a short piece composed for and during Mendelssohn's second visit to England. Having just completed a tour of Switzerland, Paris (where he contracted cholera), and Rome, all for purposes of personal development, Mendelssohn premiered his *Capriccio Brillante* in May in London, 1832 (the *Hebrides Overture* was also premiered around this time, Mendelssohn having received inspiration for it during his last visit to the British isles). The intended lightness of the composition is apparent; the themes, whether stormy, cheerful, or sentimental, at all times support the solo pianist with a relatively uninvolved orchestral accompaniment, though the writing is never pretentious (Mendelssohn reportedly avoided fashionable piano writing on purpose); and the piece is typical of Mendelssohn's style, replete with march-like melodies and rhythms, arpeggiations, and a brilliant minor-key finish.

The **Mother Goose Suite** of Maurice Ravel was originally written as a four-hand piano work in the years 1908-1910 for the Godebski children. Particularly after the death of Ravel's father, the Godebskis, a Polish musical family living in Paris, became somewhat of an adopted family to Ravel; the dedication may therefore be seen as nearly equal in sentimentality to Debussy's *Children's Corner* or Faure's *Dolly*, for instance, each written for the composers' daughters. As the name suggests, each of the five movements is associated with

a popular fairy tale. *Pavane de la Belle au bois dormant* depicts Sleeping Beauty in her lost kingdom, waiting for her prince. *Petit Poucet* tells of Tom Thumb and his efforts to lead his brothers to safety by his trail of bread crumbs, only to find that the crumbs have been eaten by birds. *Laidronnette, impératrice des pagodes* depicts Laidronette's bathing scene in her newfound faraway kingdom, attended by servants playing all manner of instruments. *Les entretiens de la Belle et de la Bête* centers on pieces of conversation between the Beauty and the Beast, her desperation in finding him near death upon her return to his castle, and his transformation into the prince (which may be heard in the solo violin at the close of the movement). *Le jardin féérique*, or the Fairy Garden, bears no additional information, though it is possible it is the same garden Laidronette finds herself in after her curse of ugliness has been lifted. Though a standard display of Ravel's prowess in orchestration, the piece is unusual in its musical maintenance of the quite simple four-hand version; the concern is at all times with restraint, simplicity, clarity and, particularly in the case of the last movement, exquisite beauty.

Ithaca College Symphony Orchestra

Violin I

Martiros
Shakhzadyan,
concertmaster
Brian Schmidt
Aiden Chan
Marcus Hogan
Timna Mayer
Aiko Richter
Michael Petit
Kevin Pham
Joe D'Esposito
Emily Kenyon
Corey Dusel
Kangzhuo Li

Violin II

Jason Kim,
principal
Emily Wilcox
Jenna Jordan
Hallie Smith
Xinying Li
Keryn Gallagher
Rachel Doud
Amy Chryst
Darya Barna
Scott Altman
Leila Welton

Viola

Emma Brown,
principal
Jonathan
Fleischman
Kelly Ralston
Isadora Herold
Lindsey Clark
Austin Savage
Carly
Rockenhauser
Kelly Sadwin
Alyssa Rodriguez
Natalie Morrison
Amanda Schmitz
Sam Rubin

Cello

Rachele Prawdzik,
principal
Pan Yan
David Fenwick
Shauna Swartz
Zachary Brown
Julia Rupp
Emily Doveala
Felicya
Schwartzman
Bryce Tempest
Grace Miller
Alex Lampel
Andrew Dessel
Alexandria Kemp

Bass

Andrew Ryan,
principal
John DiCarlo
Desmond Bratton
Andrew Whitford
Lindsey Orcutt
Alexander Toth
Kevin Thompson
Gillian Dana
Cara Turnbull
Nora Murphy

Flute

Sophie Ennocenti,
principal
Jessica Peltz
Sandi O'Hare,
piccolo

Oboe

Chloe
Washington,
principal
Phoebe Ritrovato
Catherine
McGovern,
English horn

Clarinet

Christopher Peña,
principal
Ryan Pereira

Bassoon

Ross Triner,
principal
Andrew Meys
James Smith,
contrabassoon

Horn

Paul Shim,
principal
Emma
Staudacher
Jacob Factor

Trumpet

Thomas Pang,
principal
Aaron Scoccia

Timpani

Jessie Linden,
principal

Percussion

Andrew Hedge,
principal
William Marinelli
Dennis O'Keefe

Celesta

Amy
Brinkman-Davis

Harp

Caroline Reyes