

5-2-2014

Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jonathan Pasternack

Carl St. Clair

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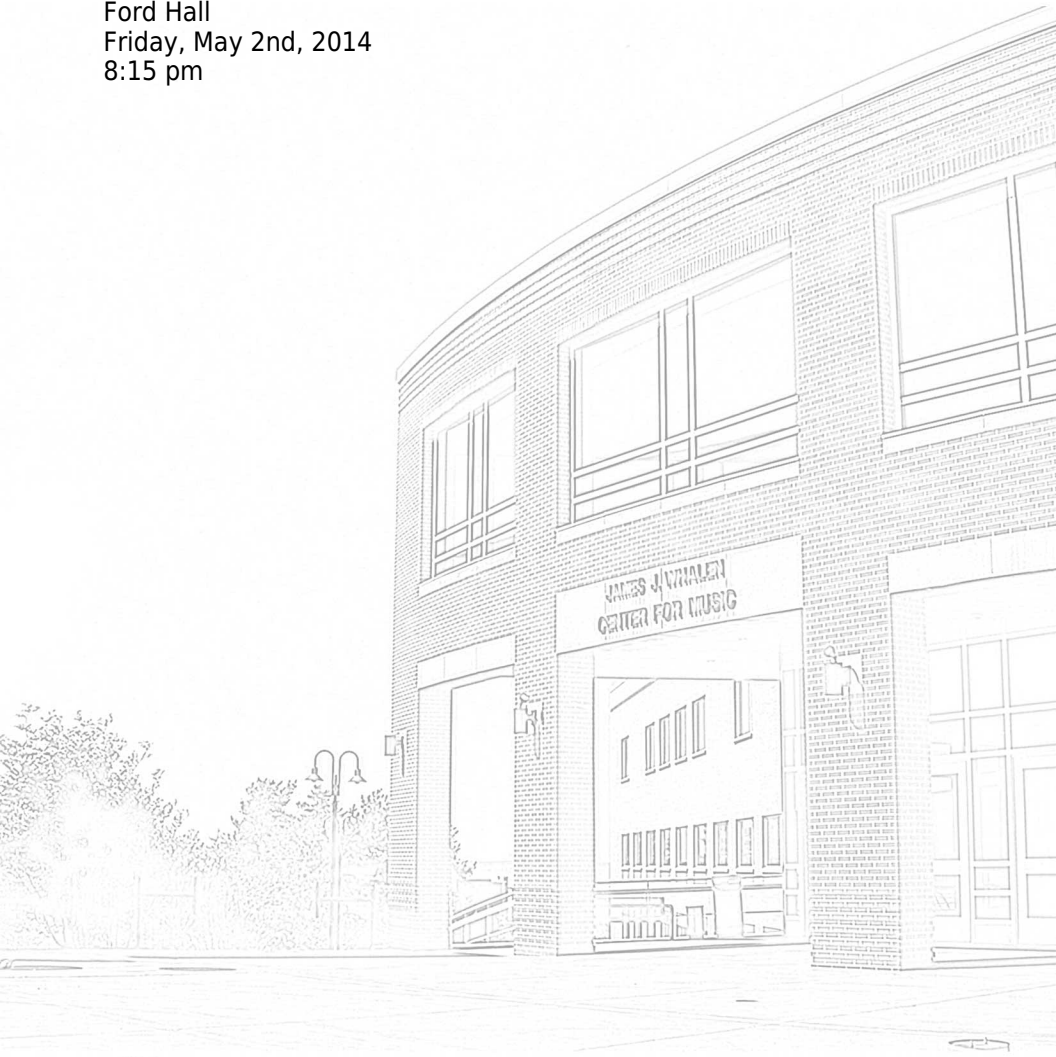
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Ithaca College Chamber Orchestra

Nicholas DiEugenio, violin
Mimi Solomon, piano
Jonathan Pasternack, conductor
Carl St. Clair, guest conductor

Ford Hall
Friday, May 2nd, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Program

Die Zauberflöte, K.620: Overture

Wolfgang Amadeus Mozart

Carl St. Clair, conductor

(1756-1791)

Concerto Grosso No. 6 (1993)

Alfred Schnittke

I. Andante - Allegro

II. Adagio

III. Allegro vivace

Nicholas Diegenio, violin

Mimi Solomon, piano

Jonathan Pasternack, conductor

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven

I. Poco sostenuto - Vivace

II. Allegretto

III. Presto - Assai meno presto

IV. Allegro con brio

Carl St. Clair, conductor

(1770-1827)

Biographies

Praised by the Cleveland Plain Dealer for his "invigorating, silken" playing and "mysterious atmosphere," and by *Early Music America* ("the music comes alive in a new way"), violinist **Nicholas**

DiEugenio leads a versatile life as performer, collaborator, and teacher, in music from Biber to Carter and beyond.

DiEugenio and pianist Mimi Solomon perform as a duo in the US and abroad. He has played concerts at Seattle's Town Hall, Merkin Hall, and at the CMS of Lincoln Center, as well as at Weill Hall.

Projects this year include performances and recordings with the Sebastian Chamber Players (dubbed "everywhere sharp-edged and engaging" by the New York Times) and the Quodlibet Ensemble, as well as with the group Tenet as part of its 2014 TENEbrae series in New York.

As soloist, Mr. DiEugenio has performed with orchestras including Interlochen's World Youth Symphony. In 2012, Mr. DiEugenio premiered his commission of composer Loren Loiacono's Violin Concerto with the St. Petersburg Chamber Philharmonic in Glinka Hall. As a founder of the Biava Quartet and Lorien Trio, he has twice been a prizewinner at the Fischhoff Competition. He has recorded the three Schumann Sonatas with Chi-Chen Wu using a Graf-type fortepiano made by Rodney Regier.

Mr. DiEugenio, a passionate teacher, gives masterclasses throughout North America. During the summers, Mr. DiEugenio is a member of the violin faculty at the Kinhaven Music School, and has appeared at the Monadnock Festival in New Hampshire. Currently Assistant Professor of Violin at the Ithaca College School of Music, he holds degrees from the Cleveland Institute of Music, Conservatory of Music at Purchase College, and the Yale School of Music, where he earned the Artist Diploma and DMA.

American pianist **Mimi Solomon** has performed as a chamber musician and soloist throughout the United States, China, Japan and Europe. She has appeared as soloist with orchestras including Shanghai Symphony, Philharmonia Virtuosi, and Yale Symphony Orchestra, and has been featured on numerous radio and television broadcasts including the McGraw-Hill Young Artist's Showcase, France 3, France Inter and National Public Radio.

An avid chamber musician, Mimi regularly appears at music festivals on both sides of the Atlantic such as Santander, IMS Prussia Cove, Lockenhaus, Rencontres de Bel-Air, Ravinia, Taos, Norfolk, Yellow Barn, La Loingtaine and Aspen. She has been pianist of Trio La Loingtaine, the Ikarus Chamber Players and the Cristofori Piano Quartet.

Mimi spends part of every year coaching and performing chamber music at Kinhaven, and has taught piano and chamber music at Cornell University, East Carolina University, and Ithaca College.

After graduating *cum laude* in East Asian Studies at Yale and a Master of Music at Juilliard, Mimi moved to Paris, where she played regularly for Ferenc Rados and studied the fortepiano at the CNR de Paris with Patrick Cohen. Her studies in Europe were generously supported by the Beebe Grant and two Woolley Scholarships from the Fondation des Etats-Unis.

Jonathan Pasternack has led conductor of orchestras, opera and ballet internationally, with such ensembles as the London Symphony Orchestra, Residentie Orkest of The Hague, Scottish Chamber Orchestra, and the National Symphony Orchestra at the Kennedy Center, among many others. His recent debut recording on the Naxos label, leading the London Symphony in Béla Bartók's *Miraculous Mandarin Suite* and the *Symphony No. 1* by Johannes Brahms, was hailed by critics as "superbly done" (FANFARE), with "risk-taking, profound" Brahms (National Public Radio), and Bartók sounding "especially delectable in Pasternack's hands" (The Seattle Times).

Born and raised in New York City, Jonathan Pasternack studied violin, cello, trombone, piano, and percussion. He won a scholarship at the age of sixteen to the Manhattan School of Music and later transferred to the Massachusetts Institute of Technology, where he studied astronomy and political philosophy. He earned his MM and DMA degrees from the University of Washington, and also studied at the Mannes College of Music and Accademia Musicale Chigiana. His conducting teachers included Peter Erös, Neeme Järvi, Jorma Panula, Hans Vonk, and James DePreist. A top prizewinner at the Sixth Cadaqués International Conducting Competition in Barcelona, Spain, where he was the only American invited to compete, Dr. Pasternack also earned distinctions at the Aspen, Brevard, and David Oistrakh Festivals. From 2010-2013, Jonathan Pasternack served as Director of Orchestral Activities at the University of Washington School of Music. He has held appointments with the Oregon Symphony, Bellevue Opera, Skagit Opera, Affinity Contemporary Ensemble, Icicle Creek Music Center, Pacific Lutheran University, and Seattle Youth Symphony.

In 2013-14, **Carl St. Clair** celebrates his 24th season as Music Director of the Pacific Symphony and the orchestra's milestone 35th anniversary. During his tenure, St. Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. And in 2013-14, under his leadership, the Symphony launched the new music festival, Wavelength, blending contemporary music and Symphony musicians in unique collaborations.

In 2014, St. Clair assumes the position as music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998 to 2004, where he completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand and South America, and summer festivals worldwide.

In North America, St. Clair has led the Boston Symphony Orchestra (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many others.

Program Notes

Ludwig van Beethoven produced his **Seventh Symphony in A major, Op. 92**, between 1811 and 1812; it was premiered in Vienna in the winter of 1813. Since Beethoven's initial perception of his hearing loss in 1801-2, his emotional state fluctuated often, but the progression of his life is generally characterized by sadness of circumstance and outlook. It is therefore remarkable that during such turbulent times as 1811-2, during which Beethoven suffered ill health, a rejected marriage proposal, and strained relations with his brother, that he should produce such a joyful symphony as the seventh. With a spontaneity and energy absent from all other symphonies in Beethoven's canon, the work seems especially concerned with existing purely as music, compared with the programme of the sixth, the philosophy of the fifth, the obvious military association of the third. It passes by in a comparatively simple manner. The first movement, with a cheerful, dance-like rhythm throughout, is colored by hunting-horn harmony; woodwind solos; unison string passages; rapid, dramatic *crescendi*; and a triumphant coda, after its bold, nearly martial introduction. The second movement, *Allegretto*, was encored several times at its premiere, due to its absolute purity of expression, and majesty. Though in minor key, it is not so melancholy as much as it is nostalgic, brilliant, and even inspiring. It is characterized by an *ostinato* - a rhythm or series of notes that repeats throughout. The third movement, a *scherzo* in a characteristic Beethoven tempo, is of a bright, cheerful nature, created in large part by simple harmony, parallel melodic writing, and a majestic, yet somehow youthful, trio section. The symphony's final movement seems to pick up where the first left off; it is a firm and sudden return to A major, and is full of the same cheerful exuberance heard earlier. Simple scale patterns comprise the melody and accompaniment, as well as the work's coda; a rather ominous insistence by the low strings on just a pair of notes signals a final crescendo to the symphony's conclusion.

Alfred Schnittke's **Sixth Concerto Grosso** of 1993 is a short work in three movements. In keeping with his later style, it is essentially atonal, making use of chromatic voice-leading and clusters of notes, yet maintaining effective, powerful allusive qualities through repeated melodies and textures. A diminished triad with a biting *tritone* - often considered the most dissonant interval in tonal music - is heard first by the solo piano, and is the basis of one of the main themes of the piece: a driving outline of the chord in pulsating eighth notes. Soon thereafter, a new theme is introduced: an alternation of bell-like, open sounding fifths, and a seemingly fugato-like melody based largely on the letters DSCH, for Dimitri Shostakovich, whose heir Schnittke is commonly considered to be. The last melody heard in this movement, perhaps a second theme, sounds almost jazz-like, with its

chromatic melody and syncopated character. The second movement is the first time the solo violin is heard, and the orchestra does not play; instead, it is a duet for the piano and violin. The piano harkens back to the opening chord of the first movement while the solo violin sounds the DSCH motif. This movement is largely improvisatory, with a final reference to the opening material before softly ending softly, dissonantly. The third movement combines both soloists with the orchestra and summarizes some of the improvisatory aspects of the second movement with the contrapuntal writing and energy of the first movement. The final phrase is a combination of the DSCH motif with the striking chord that concludes the pianist's very first phrase from the first movement; the piece ends exactly when it is fulfilled.

Mozart composed ***Die Zauberflöte*** in the last year of his life. Along with the *Requiem*, it is his last major work, and certainly his last major opera (another opera of less fame, *La clemenza di Tito*, also premiered that year). Similar to other late Mozart operas, the music's construction is complexly influenced by class, character, and in this opera especially, Mozart's Masonic influences. The symbolic number three from Freemasonry presents itself regularly: three strong chords punctuate the opera's opening. The overture is in a usual sonata format, with a fugue-like introduction of its main *allegro* theme played in succession by the violins. After a bold full-orchestra rendition of this theme, a second theme graced by singing woodwind melodies makes up the second theme, before a steady crescendo heralds the overture's triumphant final chords.

Ithaca College Chamber Orchestra

Violin I

Martiros
Shakzadyan,
concertmaster
Samantha Spena
Timna Mayer
Aiko Richter
Aiden Chan
Kathleen Wallace
Emily Wilcox
Nils Schwerzmann

Violin II

Sonsoles Llodra,
principal
Chris Mattaliano
Chris Sforza
Cynthia Mathiesen
Ryann Aery
Brian Schmidt
Michael Petit
Paul Grobey

Viola

Daniel Martinez,
principal
Kelly Ralston
Emma Brown
Carly Rockenhauser
Jonathan
Fleischman
Austin Savage

Cello

Hamadi Duggan,
co-principal
Sophie Chang,
co-principal
Madeline Docimo
Emily Faris
Rachele Prawdzik
David Fenwick

Bass

Samuel Shuhan,
principal
Andrew Ryan
Lindsey Orcutt

Flute

Sarah Peskanov,
principal
Sophie Ennocenti

Oboe

Elizabeth Schmitt,
co-principal
Chloe Washington,
co-principal

Clarinet

James Conte,
principal
Christopher Peña

Bassoon

Ross Triner,
co-principal
Sean Harkin,
co-principal

Horn

Emma Staudacher,
principal
Alyssa A'Hearn
Paul Shim, assistant
principal

Trumpet

Aaron Scoccia,
principal
Ryenne Flynn

Trombone

Timothy Taylor,
principal
Cara Olson
Steven Meyerhofer

Timpani

Keegan Sheehy,
principal